DOCUMENT RESUME

ED 345 296 CS 213 380

AUTHOR	Hollandsworth, Linda
TITLE	A Needs Assessment Model for College Writing Program Evaluation.
PUB DATE	May 90
NOTE	249p.; Ph.D. Dissertation, Indiana University of Pennsylvania.
PUB TYPE	Dissertations/Theses - Doctoral Dissertations (041) -- Reports - Research/Technical (143)
EDRS PRICE	MF01/PC10 Plus Postage.
DESCRIPTORS	College Freshmen; *Freshman Composition; Higher Education; *Models; *Needs Assessment; Program Effectiveness; *Program Evaluation; *Student Needs; Writing Evaluation
IDENTIFIERS	University of South Carolina Coastal Carolina Coll

ABSTRACT

A study designed a model for evaluating college writing programs by means of an analysis of the most important component, students. The study was conducted at the University of South Carolina Coastal Carolina College and involved first-year students. Subjects, six students who scored one (on a scale from one to four) on the holistically scored placement essay test, were interviewed, observed in a classroom setting and in informal situations, and kept memory journals for eight weeks. Subjects' high school teachers and parents were also interviewed. Results indicated that: (1) the needs assessment/discrepancy model provided direct qualitative data important for decision-makers in planning a writing program and an evaluation at the college level; (2) a need exists to design a program of writing that revolves around the treatment of the recursive aspect of composing; (3) instructors in the writing program should utilize the social and cultural backgrounds of students, encouraging them to write about their own experiences; (4) students need more opportunity for personal writing; (5) a "real audience" component of writing, either school- or community-based, should be included; (6) a book of student writings should be used as supplementary reading material; and (7) students lacked self-confidence. The model reveals the need for a closer examination of students' needs (their prior writing and educational experiences) so that a program of instruction can be designed to meet those needs. (Nine tables and 10 figures of data are included; the course syllabus, interview questions, sample memory journal entries, and sample interviews are attached.) (RS)

****
*   Reproductions supplied by EDRS are the best that can be made   *
*   from the original document.   *
****

ED345296

CS213380

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
● Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Linda P. Hollandsworth

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

A NEEDS ASSESSMENT MODEL FOR COLLEGE WRITING PROGRAM EVALUATION

A Dissertation
Submitted to the Graduate School
in Partial Fulfillment of the
Requirements for the Degree
Doctor of Philosophy

Linda Hollandsworth
Indiana University of Pennsylvania
May 1990

BEST COPY AVAILABLE

Indiana University of Pennsylvania
The Graduate School
Department of English/Rhetoric and Linguistics

We hereby approve the dissertation of

Linda Hollandsworth

Candidate for the degree of Doctor of Philosophy

March 26, 1990 Michael M. Williamson
Michael M. Williamson
Professor of English
Director--Graduate Studies
in Rhetoric and Linguistics

March 26, 1990
Patrick Hartwell
Professor of English

March 26, 1990 Richard E. Ray
Richard E. Ray
Professor of English

April 14, 1990 Gerald J. Stacy
Gerald J. Stacy
Associate Dean for Research
The Graduate School

ABSTRACT

Title: A Needs Assessment Model for College Writing Program Evaluation

Author: Linda Hollandsworth

Dissertation Chairperson: Michael M. Williamson

Dissertation Committee Members: Michael M. Williamson
Patrick Hartwell
Richard E. Ray

This study designed a model for evaluating college writing programs by means of an analysis of the needs of the most important component, students. The study was conducted during the summer and fall terms on the campus of USC-Coastal Carolina College in Conway, South Carolina, and involved a representative sample of the largest percentage of first-year students, those who lived within a 30-mile radius of the campus.

The researcher identified 30 incoming first-year students who scored one (on a scale from one to four) on the holistically scored placement essay test and selected six students who were willing to assist. Thirty-six hours of interviews with students were tape-recorded and transcribed into 316 pages of text. In addition, 11 hours were spent by the researcher observing these participants, and other first-year students as well, in the classroom setting and in informal situations.

Constructing an evaluation model that included social/cultural background information about the participants sent the investigator to their previous educational settings for six hours of interviews with their high school teachers. These interviews were tape-recorded and transcribed into 26 pages of text. In addition, six hours were spent interviewing the parents of the participants, and three additional hours were spent making observations and taking field notes in the homes of three of the participants. Interviews with first-year students by two research assistants helped to substantiate information found by the researcher.

Two important areas covered were students' prior writing experiences and students' educational experiences. Most of this information was taken from interviews and from 156 pages of text in memory journals kept by students for eight weeks during the study.

Results suggest a closer examination of students' needs before they enter a college writing program is required when completing an evaluation. Evaluation of a college writing program using this model makes a determination of students' needs so that a program of instruction can be designed to meet those needs. The concept fits well within the framework of an institution whose mission includes meeting the educational needs of the local student population.

ACKNOWLEDGEMENTS

Many people deserve praise and recognition for their help on this research project, but the biggest thanks go to the students at USC-Coastal Carolina College who opened up their public and private lives to observation and questioning. These students will always be very special. They willingly met with me in my office, the classroom, the student center, and even in the hallway. I gained a great respect for each of them in their attempts to overcome what they termed as their "deficiencies" in writing. We talked, sometimes discussing topics that were not related to this study, we laughed, and we even cried as they told me stories of their past educational and writing experiences and of their social and cultural backgrounds.

Teachers in the surrounding secondary schools saw the value in what I was doing and gave information willingly to aid in my research of college writing program evaluation. To those six teachers, I am exceedingly grateful for taking the time to meet with me. I am truly thankful to the parents of the participants, also, for opening up their personal lives and even their homes to me.

Colleagues at my institution gave countless hours to insure the success of this study. Not only were they initial sounding boards, but they listened to me, read what I had written, and illuminated my thinking and expanded my understanding along the way. I am especially grateful to

Peter Lecouras, a special friend and close companion, who read and critiqued this material. I will always appreciate the love, devotion, and understanding he unselfishly gave to me throughout the entire doctoral process. I could not have finished this project without the help of the administration of my school; they granted me an educational leave so that I might complete my PhD before the fall semester of 1990. I am grateful to Ronald G. Eaglin, Chancellor; Ronald R. Ingle, Vice Chancellor for Academic Affairs; Janis W. Chesson, Assistant to the Chancellor; and John B. Durrell, Dean of the School of Humanities and Fine Arts.

Members of my dissertation committee provided support and, most of all, guidance during this project. Michael Williamson, Director of Graduate Studies in Rhetoric and Linguistics and chair of my committee, was extremely helpful in all of the stages of this research, especially the formulation of my research topic. He was always patient with me, quietly offering suggestions that made the pathway neither cumbersome nor difficult. I appreciate Rich Ray's expertise and knowledge in language and style that he shared with me during course work taken in this PhD program and in this dissertation. Thanks, also, to Patrick Hartwell who read and critiqued this dissertation several times.

I owe thanks to Martha Prillaman, Assistant Professor of English at Patrick Henry Community College in Martinsville, Virginia, who was actively involved in my research. She has been my model and inspiration since she taught me English in the tenth, eleventh, and twelfth grades in high school. Her constant concern for my work and my success has been a motivating factor in the completion of this degree.

My mother, Aileen Arden, to whom I have become especially close since the start of this PhD pursuit, has had the encouraging words I needed in order to finish this program, and I owe a great deal to her.

Indiana, Pennsylvania
May, 1990

TABLE OF CONTENTS

Chapter Page

I THE PROBLEM AND ITS SIGNIFICANCE..............12

Research Focus..............................12
Background..................................16
Importance of Program Evaluation in Higher Education........................22
The Significance in Terms of Creating a New Evaluation Model...........25
Overview of the Dissertation................27

II A REVIEW OF RELATED LITERATURE...............29

Introduction................................29
College Writing Program Evaluation..........30
Educational Evaluation......................43
Qualitative Research........................64
Implications of the Literature Review for My Research...................72
Relationship of My Findings to the Related Literature..................74
Theoretical Framework.......................76

III EVALUATION DESIGN: METHODOLOGY...............79

Overview....................................79
Research Design.............................92
The Actual Study............................98
Program Description........................105
Student Population.........................107
Data Selection and Preparation.............112
Data Collection............................113
Transcribing and Coding the Tapes..........116
Reliability of Information Gathered........117
Data Analysis..............................118
Basic Tenets of My Discrepancy Model.......121

IV RESULTS.....................................124

Overview...................................124
Application of the Model...................126
Social and Cultural Backgrounds............127
Prior Writing Experiences..................140
Prior Educational Experiences..............155
Steps in the Needs Assessment Model for Evaluation.........................161

Chapter Page

V CONCLUSIONS....................................165

Research Summary............................165
Implications for the Remedial Writing Program at USC-Coastal Carolina College.........................168
Recommendations for the Future of the Remedial Writing Program at USC-Coastal Carolina College..........174
Implications for the Needs Assessment Evaluation Model..............181
Directions for Further Research............184

REFERENCES.......................................187

APPENDICES.......................................201

Appendix A - Syllabus for English 100: Basic Writing and Grammar.....201

Appendix B - Statement of Purpose for USC-Coastal Carolina College..208

Appendix C - First Round of Student Interview Questions...........211

Appendix D - Second Round of Student Interview Questions...........212

Appendix E - Parent Interview Questions....213

Appendix F - High School Teacher Interview Questions...........215

Appendix G - Sample Class/Research Assistant Interview..........216

Appendix H - Sample Student/Researcher Interview.....................228

Appendix I - Sample Parent/Researcher Interview.....................237

Appendix J - Sample Memory Journal Entries......................242

Appendix K - Sample High School Teacher/ Researcher Interview..........246

LIST OF TABLES

Table Page

1 Fundamental Principles Guiding Program Evaluators....................67

2 Data on Research Participants..............84

3 Timetable For Data Collection and Synthesis..............................86

4 First-Year Students' Registration Statistics, Fall, 1989 (Full- and Part-time)................................100

5 Stages of the Needs Assessment Model for College Writing Program Evaluation.......................104

6 SAT Range for Students Scoring One on Placement Test.....................111

7 Data Collection Techniques................115

8 Prominent Events in the Needs Assessment Evaluation....................123

9 Education Level of Adult Population...............................133

LIST OF FIGURES

Figure Page

1 Provus' Discrepancy Model..................58

2 Qualitative Research Levels................82

3 Examination of Student Component in College Writing Program Evaluation.........88

4 Framework for a College Writing Program Evaluation........................91

5 Model for College Writing Program Evaluation........................93

6 Triangulation of Data Collection..........120

7 Reading Material Found in Six Participants' Homes.......................132

8 Per Capita Income for Local Areas, State, and Nation (1988)..................135

9 Median Family Income for Waccamaw Region and South Carolina................136

10 Results of Prior Writing Experiences Survey for First-Year Remedial Writing Students.........................154

CHAPTER I

THE PROBLEM AND ITS SIGNIFICANCE

Research Focus

This research is aimed at developing a methodology for determining the nature and function of the writing students have done before they enter a college writing program. This study is significant in the construction of a model for writing program evaluation that specifically addresses the needs of students before they enroll in a college writing program.

The model I am proposing examines the student component using the Provus Discrepancy Model (Provus, 1971) for educational evaluation. This model, based on the idea that evaluation involves the comparison of performance with standards, elicits differences between the stated standards in a course or curriculum and the actual performance of students. Provus provides a clear definition of evaluation.

> Program evaluation is the process of: defining program standards; determining whether a discrepancy exists between some aspect of program performance and the standards governing that aspect

> of the program; and, using discrepancy information either to change performance or to change program standards (p. 4).

This concept offers an effective evaluation framework for a college's writing program without critiquing faculty, school, and administration. My qualitative research model evaluates a writing program based on one of the five areas described by Witte and Faigley (1983) as important components in the evaluation process: the social and cultural context of the institution. This reference pertains to all influences from outside the institution which affect the nature of the writing program and its students (p. 40). Other evaluation components described by Witte and Faigley are included in college writing program evaluation:

> -- Institutional context -- refers to policies and features of the institution that affect the writing program.
>
> -- Program structure and administration -- refers to the way writing programs are organized and the actual administration of the program, which includes teacher training and faculty development programs, common syllabi, evaluation of faculty performance, and implementation of curriculum and instruction.

-- Content or curriculum -- refers to the actual courses that are taught in order to achieve program goals and objectives.

-- Instruction -- refers to the way teachers help students realize the goals of the program. (p. 40)

The area I am addressing relates to decisions in course content and instruction based on prior writing experiences that students bring with them to a college writing program.

The historical procedure for evaluating college writing programs provides assessment of curriculum, faculty, course, and students after the term of instruction has ended. This value-added approach is inadequate for students whose writing and educational experiences before college are limited. What is needed is a model for evaluation that examines more closely the social/cultural backgrounds of students when they enter college and the knowledge and the experiences students have upon entering a college writing program. Witte and Faigley (1983) note that evaluation "needs to determine whether the writing program is meeting the needs of the social and cultural context" (p. 41).

The purpose of my research is to broaden the student component and make it a viable area of study. My model for college writing program evaluation has procedures for investigating first-year students' prior educational and writing experiences, and their social and cultural backgrounds. Using the information found in this research can ensure successful placement of students in a college writing program and successful adaptation of the program. Little research has been done in this aspect of educational evaluation.

Specifically, I am interested in examining first-year students who have been placed in remedial English at USC-Coastal Carolina College in Conway, SC, and providing answers to the following questions:

-- How do students' social and cultural backgrounds influence their perceptions of writing?

-- What are students' prior writing experiences?

-- What are students' prior educational experiences?

-- What implications do the answers to these questions have for the structure and design of a writing program?

Background

The field of composition has emerged as a significant academic area through some difficult stages of growth. Kinneavy (1971) observes that many colleges consider the area of composition the stepchild of the English department and void of legitimacy, "a teaching province of graduate assistants or fringe members of the department" (p. 1). Braddock, Lloyd-Jones, and Schoer (1963) call for more research so that composition study can receive more acceptance and support in the academic world. The burden of demonstrating that the teaching of writing is just as valid as instruction in literature falls on those who recognize its worth.

Cumulative research resulting in studies of students' cognitive processes associated with writing development point to a "process," rather than "product," approach to successful pedagogy. Typical are Calkins, 1981; Emig, 1971; Graves, 1975; Hayes and Flower, 1980; Matsuhashi, 1981; Mischel, 1974; Perl, 1979; Pianko, 1979; and Stallard, 1974. These researchers deplore the sole use of the red pen and the handbook approach to teaching composition. Still, "the American public, responding to falling SAT scores and concern over a perceived decline in literacy, urges the profession to go back to the basics" (McClelland & Donovan, 1985, p. 3).

What began almost 20 years ago as a monitor of instructional accountability in the elementary and secondary schools across the nation has more recently expanded to colleges. Debate continues about the best way to structure writing programs on the college level and whether or not these programs should, indeed, bear the responsibility of basic writing instruction for incoming students who are deficient in their writing skills.

Examination of a college writing program reflects the effectiveness of the theory and pedagogy that support the program. The theoretical basis of instruction provided must take into account the mission of the institution as well as the needs of its students. At a time when the general public is scrutinizing the institution's products, or student graduates, the college itself is struggling to provide instruction for the large influx of different types of students who will impose their imprint on society.

No clear cut method of deciding which is the most appropriate instruction for these students has been established. Examination of a college writing program involves taking a close look at all of the variables that comprise such a program, one of which is the student component. In addition to the factor of accountability, college writing programs have become important to the development of critical thinking skills among college students. Evaluation of such programs on the college level is an essential aid to administrators and faculty in their concern for the teaching of writing, especially at those institutions where there is a keen sensitivity to the idea of accountability.

Edward M. White (1989) states that writing program evaluation is designed to satisfy the demand that an instructional program demonstrate that it helps students improve (p. 195). However, the value of a writing program cannot be determined by the value-added approach of students' scores alone. Evaluation, as described by Witte and Faigley, "involves much more than assessing the written products of students at the beginning and ending of a term," (1983, p. 2) or even their processes for writing alone. While it can be assumed, generally, that administrators and faculty want to see improvement as a result of students' experiences in a writing program, the design of an instructional program evaluation must incorporate an entire framework that provides the results (or effects) of all of the components involved, as well as the interaction among them (p. 39).

Traditionally, composition courses have been poorly planned and the evaluations that accompany those courses have been based on pre- and post-performance of the students. In his 1963 study of college writing programs, Kitzhaber demonstrated uncertainty about the aims and sequence of composition courses, even though his main purpose was to evaluate the literature-based curriculum at Dartmouth College. From his analysis of the syllabuses from 95 colleges and universities, he concluded that departments are more interested in textbook selection than course objectives.

In the last few years, composition research, in the guise of writing program research, has concerned itself with pedagogy and instructional methodology so much so that the 1980s have delivered data that look more closely at discourse theory, composing, and writing development than at overall writing program effectiveness (Flower & Hayes, 1981; Moxley, 1984; Perl, 1980; Sommers, 1980). It is difficult to evaluate important issues of concern for a college attempting to help all students master the art of writing when so much emphasis is placed on isolated pedagogical features of instruction.

Most of the evaluation research in composition has been aimed at improving instructional techniques in the classroom without direct assessment of the entire college writing program. White (1989) states that composition instructors like to envision themselves as independent operators who do the best they can in an environment dominated by forces outside their control (p. 16). The fact remains that the writing program in place at an institution really determines the kind of teaching that is done.

While the aims of pedagogical and evaluation research cannot be separated totally, they do have different goals. "While pedagogical research takes as its goal the development and testing of effective composition curricula and instructional methods, evaluation research takes as its goal the justification of curricula and instruction (Witte & Faigley, 1983, p. 3). Basically, research in pedagogy aids in determining what techniques work well in teachers' classrooms. Evaluation research, on the other hand, provides a comprehensive view of the entire program through an examination of the goals and objectives and, traditionally, by information gathered from faculty, students, and the institution. It seems highly unlikely that a successful examination of pedagogy can take place without an examination of the program which provides the vehicle for instruction as well as the contexts from which students come to the program.

The first close tie between pedagogy and evaluation research is linked to the early work of Rohman and Wlecke (1964). Their research into the three-stage linear model of composing, pre-writing, writing, and re-writing, focused attention on instruction. Although this effort was directed toward the composing processes of individual students, their work covered an even broader spectrum of the entire writing program, its goals, and objectives.

Studies since then have asked questions about the pedagogy in writing programs and forced changes to keep up with society's demand that all students know how to write (Breland & Jones, 1984; Britton, 1978). Now in the 1980s, "accountability of writing programs has become a much more prominent issue in the aftermath of the 'literacy crisis' of the 1970s" (Witte & Faigley, 1983, p. 3). The previous decade produced public outcry as reflected in articles such as "Why Johnny Can't Write," in Newsweek, which highlighted a perception of the writing problem. This prompted public schools and universities, alike, to strengthen curricula by developing new programs for teaching writing.

Graduation requirements that involve written performances have been imposed on many college systems such as the University of Georgia, the City University of New York, and the California State University. This requirement lends credence to the widely held belief that too many college students graduate without knowing how to write well (Greenberg, 1986). Also, college populations have been broadened to include many students who, in past years, might not have been given the opportunity to attend; this particular trend has placed an extra chore of providing remedial instruction in composition.

Importance of Program Evaluation in Higher Education

My research deals with the problem of evaluating a college writing program. Wilson (1982) states that program evaluation, of any kind, is the growth industry of higher education. Other researchers point to the rising interest in program evaluation and claim that it matches the increase of research in effective teaching (Davis, Scriven, & Thomas, 1981; McAndrew, Williamson, & Swigart, 1986; White & Polin, 1986). On the whole, evaluation research provides decision-makers on the college level with substantive information on which they can make or modify policies (Rossi & Wright, 1977).

During the late nineteenth century, Joseph Rice, later called the father of educational evaluation, decided that school time was being used inefficiently and administered achievement tests to students in an attempt to measure their progress. Proficiency requirements in the name of testing and evaluation have been instituted all over the world. Even as early as 2200 B.C., for example, the emperor of China had public officials formally tested periodically to determine proficiency in their areas of work.

During the twentieth century, Ralph Tyler (1942) paved the way to educational evaluation as the director of a longitudinal study which examined curricula on the college and high school levels in terms of course objectives. At the time, Tyler's model for evaluation focused attention on the value-added design that is used so much today in college writing program evaluation.

When the Russians launched Sputnik in the late 1950s, the face of educational evaluation changed (Guba & Lincoln, 1981). According to Cronbach (1963), evaluation procedures as they were used had to change because they neither raised nor answered questions about where responsibility lay for the curriculum. Cronbach's studies in the area of evaluation revealed that, as described by Worthen and Sanders, "evaluation used to improve the course while it is still in progress contributes more to the improvement of education than evaluation that is used to appraise a product that is already on the market" (1973, p. 48).

Program evaluation has also been defined as the identification, definition, collection, analysis, and interpretation of information in order to be able to arrive at judgments for modifying, improving, or terminating a program (Warren, 1983). Another researcher, Paul Dressel (1976), notes two approaches used to evaluate programs on the college level. One approach is quantitative, to "make a judgment through an elaborate statistical analysis of objective data which have been collected according to a complex research design and measured by instruments carefully chosen to ensure a high degree of accuracy, reliability, and validity" (p. 1).

A second model for evaluation that Dressel describes is more on the order of naturalistic inquiry that is being used in more research studies today. This approach "determines program effectiveness through student performance and other appropriate results providing feedback for diagnosing deficiencies and improving programs" (p. 3). This qualitative model is appropriate for investigating college writing programs, since all aspects cannot be evaluated through statistical analysis.

Institutional evaluations are important for two main reasons, according to Barak (1983). First, they are important for program approval, particularly in new program proposals and, second, they provide an assessment of program review, or the evaluation of existing programs. Furthermore, program evaluation on the college level provides information for decision-making and action (Weiss, 1972). With a careful examination of institutional programs, a determination can be made concerning the improvement of program quality (Craven, 1980).

Educational evaluation has grown in importance with the expansion of programs that focus on curricular validity as well as individual measurement (Connolly & Vilardi, 1986). A discussion of the primary models for evaluation since Tyler is included in a review of the literature in Chapter 2.

The Significance in Terms of Creating a New Evaluation Model

I have selected the problem of designing an evaluation model for college writing programs as the subject of my dissertation because the present model used in colleges does not provide for a basic knowledge of students' prior experiences, social, cultural, educational, and writing.

The present evaluation model most often used calls for quantitative measures in the form of pre- and post-testing once students are already enrolled in a writing program (White, 1989). This, in effect, determines the success or failure of many college composition programs. It is this aspect, alone, that qualifies as the determining factor in college writing program evaluation.

In truth, it is but one feature, and data should be collected in a variety of other areas before students enter a college writing program if the instruction is to be effective. In fact, single writing samples, used at the beginning or the end of a writing course, are unacceptable means for judging writing skills, either for evaluation or placement purposes (Gordon, 1987; Witte & Faigley, 1983).

However, placement is not the central issue in most college writing program evaluations. The problem lies in providing students who do not have a strong background in writing, and who are placed in a remedial English program, with instruction and a curriculum that are beneficial. A needs assessment search among the larger population of students provides a basis for the answers to questions that can aid in the evaluation of college writing programs.

I began this project because I was not satisfied with the overall evaluation model for college writing programs. Neither was I content that so little research had been done nationwide on the very component around which a college writing program centers.

Students are the real reason college writing programs exist in the first place. Why not, then, examine the student component in more depth and explore students' actual needs before they enter college?

For the most part, the process of designing college writing programs has been unsystematic, in that specific course and instructional objectives are never measured. I am not implying that courses and professors are not evaluated; they are. Many institutions use student evaluations to determine the success or failure of courses and professors, alike.

A need exists to design a writing program on the basis of what students need when they enter a college writing program. This is especially true if institutions are interested in being accountable for what is being taught and what students are learning.

Overview of the Dissertation

This study focused on the experiences that students bring with them to a college writing program out of their social and cultural backgrounds, prior educational experiences, and prior writing experiences. I explored and expanded the student component that is an integral part of the evaluation process in a college writing program.

In Chapter 1, I described the problem and its significance. I reviewed the literature related to writing program evaluation, educational evaluation, as it pertains to higher education, and qualitative research in Chapter 2. In Chapter 3, I explained the methodology used to construct my evaluation model for college writing programs. In the last two chapters, I discussed the model and its application in the first-year remedial writing program at USC-Coastal Carolina College and offered recommendations based on actual work completed in this study.

CHAPTER II

A REVIEW OF RELATED LITERATURE

Introduction

My focus in the literature review revolves around three key aspects of evaluation: first, the evaluation of writing programs which encompasses a wide range of attempts at determining the importance or significance of composition programs on the college level; second, a history of educational evaluation, in general, that examines key evaluation models and figures in this field; and, third, the important literature on qualitative research, which has been recognized in recent years as a valid form of investigation in evaluation.

An examination of the literature in these three areas is central to the purpose of my study. First, I uncovered all the information possible on what has been done in writing program evaluation to find out what has and has not worked in assessment at the college level. Next, the historical context in which educational evaluation was established aided me in formulating my own theoretical model for evaluation. The literature on qualitative research, or naturalistic inquiry, guided my research efforts in all stages of this study.

College Writing Program Evaluation

Early studies of college composition programs reveal, at best, the successes and failures of specific writing courses. Few studies offering evaluations of individual programs provide a framework for use in other contexts (White & Polin, 1986, p. 25). Also, many research studies fail to describe in depth all of the components involved in producing good, sound programs.

As program evaluations in the 1980s have attested to, more than evaluating student writing over a specific period of time needs to be involved (White & Polin, 1986; Witte & Faigley, 1983). A significant probe into remedying students' deficiencies in writing relies on a knowledge of their backgrounds: What is the nature of writing students have done in the past and what are students' social and cultural backgrounds?

Little mention of students with regard to these questions is in any of the past writing program evaluation research. Rather, the focus of past evaluations of college writing programs centers around instructional techniques and course content.

Although much attention has been given to research in the teaching and evaluation of writing on the college level during the last decade, not much literature exists on evaluation of college writing programs themselves. A thorough search in Dissertation Abstracts International (1981-1988) revealed doctoral dissertations completed on a variety of writing topics, including, but not limited to, the following: the success/failure of writing centers; peer conferencing; journal writing; attitudes of writers; criteria for evaluating writing instructors; computer-based writing instruction; the cognitive processes involved in writing. However, no dissertations have been completed on the specific topic of a strictly qualitative evaluation of a college writing program.

A number of studies were listed in Educational Resources Information Center (ERIC) from 1981 to 1988 on writing evaluation of students and specific courses for elementary, junior high, high school, and college. No listings were found for evaluating college writing programs using a purely qualitative research design. Most college writing program evaluations used pre- and post-test scores in their analysis of data. One such example is Roberta S. Boss, who completed a summative evaluation of college composition at the University of Maryland in 1988 using pre- and post-test results as the basis of her study.

The Albert Kitzhaber report on college composition published in 1963 is an early study recorded in the area of writing program evaluation. In this report that focused on course content and instruction, Kitzhaber discussed issues and problems facing institutions and presented a number of variables, including survey and interview data, that should be considered in the investigation of writing programs. Kitzhaber's study reported the results in which the composition course syllabuses from 95 colleges and universities were analyzed. He concluded these curricula demonstrated uncertainty about the aims and sequences in the courses. He conducted an extensive evaluation of the Dartmouth College writing program involving error differences in the compositions of freshmen and seniors. His conclusions prompted him to adopt a less complex procedure for evaluating a college writing program. The quantitative approach, he decided, did not allow for differences in the complexity of writing assignments for, in his study, freshmen faired better than seniors.

Although incomplete in terms of providing a comprehensive guide to college writing program evaluation, Kitzhaber's work remains important because of the attention he drew to the variety of variables necessary for program review, particularly the lack of attention given to teacher training.

Thomas Wilcox (1973) conducted a study of college composition programs that was sponsored by the National Council of Teachers of English. Using many of the same variables as Kitzhaber, Wilcox contributed information gained from administrators and professors themselves concerning program evaluation. Course organization and program goals were emphasized in this study, in contrast to the Kitzhaber research. Wilcox's three-year investigation into undergraduate English programs in four-year colleges and universities between 1965 and 1968 found a dissatisfaction among faculty, generally, about the area of English teaching. His focus on the lack of course variety centered on literature courses primarily. Trends in instruction and teacher traits were other variables used in evaluating the future of English which Wilcox said would "depend not on how many things can be brought into the classroom but on how many fine minds can be enlisted to serve as equilibrists between words and things, between past and present, between reading about life and living it" (p. 165).

Wilcox also described the needed growth of the remedial composition class, claiming that these classes were limited to practice and drill in the mechanics of writing. He also investigated course organization and, from his findings, it appeared that consistency among faculty in teaching was rarely enforced. He, too, searched for the best way to teach composition in his evaluation effort.

The work of Kitzhaber and Wilcox pre-dates the paradigm shift, labeled by Maxine Hairston (1982) as the switch from product to process in the teaching of writing. But these early studies cannot be discounted in the historical context of college writing program evaluation. Their importance lies in the fact that they were interested in finding "whether there can be -- or ought to be -- a right way to teach college English" (Wilcox, 1973, p. 49).

Witte, Meyer, Miller, and Faigley (1981) completed work at the University of Texas at Austin that significantly expanded the scope of research in college composition programs. These four researchers conducted a national survey of college composition program administrators and described the data they found in course content, materials, instruction, student evaluation, and faculty evaluation.

Additional research in the late 1970s focused on concern for public school and college administrators in writing program evaluation (Cazden, 1977; Hair & Houston, 1979; Lindemann, 1979). Topics such as teacher and administration accountability and student pre- and post-testing measurement were the attention of the decade.

Also, studies in individual writing skill assessment were completed by testing centers as well as school districts (American College Testing Program, 1979; Center for the Study of Evaluation, 1979; San Mateo School District, 1979). One of the evaluation studies of the decade produced some 26 reports on the Bay Area Writing Project (Healy, 1980; Keech, 1979; Keech & Thomas, 1979; Scriven, Thomas & Davis, 1979; Stahlecher, 1979; Thomas, 1979; Thomas & Keech, 1979). Serlin (1977) used standardized test scores to assess the impact of composition instruction on high school students in a California high school. His report explains the problems with using this kind of data in evaluating a writing program.

The Austin survey, more than any other to date, comes closer to the idea of encompassing students' needs in college writing program evaluation. The results of their survey indicated that many colleges had no writing program, as such, at all. One director from a two-year college wrote, "Our writing program has had to adjust and evolve on a crisis basis as a new type of student has entered college -- the poorly prepared student" (1981, p. 101). However, exactly in what ways the students were poorly prepared was not mentioned in the Austin report. In contrast to the idea of responding to students' needs, one writing program director at a large university showed insensitivity toward and total lack of respect for students' needs when he stated: "Faculty will teach by whatever method they prefer, but students will have to perform satisfactorily on a department-wide final examination in order to pass out of their (professors) writing class" (p. 102).

One major conclusion that the Austin team drew was that the college writing program should address the local needs of the institution and the students (p. 120). Unfortunately, information that the report provided concerning evaluation centered around students' final grades in writing courses (p. 79). Their survey revealed the most valuable information about the attention they paid to the quantitative process of evaluation.

What is different about my study is the focus on the process of evaluating a college composition program which is solely dependent on qualitative design. Most of the evaluation designs in past studies were quantitative.

Witte and Faigley (1983) point to several flawed evaluation designs that are best avoided in program assessment. Two dominant evaluation approaches they discussed were the expert-opinion approach, which they referred to as "an ad hoc response to the need for evaluation, and the pre-test and post-test approach, based on an unarticulated model for writing program evaluation" (p. 8).

One of the college writing programs Witte and Faigley (1983) examined was the 1964 Northern Iowa study in which two groups of first-year students enrolled at five different universities were pre- and post-tested to find their growth in composition skills. What this study failed to take into account were factors such as attrition and differences in course offerings on the different campuses. Not enough attention was paid to curricular, instructional, and contextual variables which are "mandatory in well-designed evaluation research" (p. 11).

A second study reviewed by Witte and Faigley (1983) addressed the question: Does one method of teaching composition have better results than another? The use of the pre-test and post-test was the focus of this study which examined students' writing in four undergraduate programs at the University of California-San Diego. In addition, different kinds of data involved students' writing samples that were holistically scored, measures of students' attitudes, and student interviews. This information was gathered after students were already enrolled in the writing program.

The Miami study cited by Witte and Faigley (1983) specifically examined the sentence-combining curriculum in comparison to a traditional composition course to determine effectiveness in students' writing. The problem with this study, Witte and Faigley argue, was that researchers tried to compare an instructional method to a curriculum. The issues here are "the variability in instructional methods, kinds of writing, amount and frequency of reading, types of test materials and so forth; and unless all such variables are controlled, it is virtually impossible to attribute causality to one variable instead of another" (p. 21).

The last study mentioned by Witte and Faigley (1983), and perhaps the most complete one they examined, was the writing program at the University of Texas at Austin. They checked essay scores, multiple-choice scores, and student responses to an instructor-course evaluation. They also interviewed students from several perspectives in evaluating the writing program.

After two years of investigation, Witte and Faigley (1983) decided the quantitative model for evaluation only yielded insights into the managerial operation of a college writing program. This evaluation model, they said, ignored the logistical aspects of the writing program and did not address the needs of students (p. 37).

Witte and Faigley (1983) advise writing program evaluators to use more than a single instrument for assessment:

> Evaluation studies, including our own, which were based on the quantitative model have yielded few major insights concerning the teaching of writing or the operation of writing programs. Indeed, the findings of most evaluations of writing programs and courses hardly justify the massive efforts required to conduct the research. The implications for would-be evaluators of either writing programs or writing courses is clear enough: no matter how carefully conceived and constructed the design or how sophisticated the methods of analysis, evaluations must be based on more than pre-test and post-test writing samples. (p. 38)

Another report that focused on the issue of validity in the evaluation of writing programs was the research completed by the team of Davis, Scriven, and Thomas (1981). They discussed the importance of validity in the evaluation of composition instruction:

> There has been a most serious failure to deal with the most central aspect of the issue of validity. To understand why this has occurred, it is essential to the peculiar status of mastery of an instrumental intellectual skill like writing or

> reading or reasoning or speaking Spanish, by contrast with mastery of a substantive intellectual subject like English literature or the history of philosophy or special relativity theory. The skills are in some sense content-free -- loosely speaking, they represent knowing how to do something without knowing that something is the case. The first problem that affects validity arises from the terrible temptation to try to convert the skill into a subject, because subjects are easier to talk about, to teach, and to test so the evaluator should take great care not to confuse content knowledge with instrumental skills. (p. 37)

Davis, Scriven, and Thomas (1981) argued for a list of student concerns related to the idea of process writing that included motivation, linguistic competence, audience sensitivity, and competence in composing and revising in their evaluation. Included in their variables for evaluating college writing programs were teacher responses that dealt with such issues as curriculum and course content. Assertions made by this group prompted evaluators and researchers to search for additional methods of assessment other than the traditional value-added treatment. Measurements in student attitudes and beliefs, they stated, provide a richer understanding of and potential explanations for subtle program effects and allow for revelation of important aspects of the learning process (p. 95).

White and Polin (1986) examined composition programs in an even broader spectrum when they expanded the interview/questionnaire format to include administrators and others in policy-making decisions within the institution. In their three-phase study, White and Polin evaluated the comparative effectiveness of various features that comprised the 19 California State University writing programs.

The first phase identified and described distinctive program features of writing programs. White and Polin (1986) surveyed the faculty on all 19 campuses and interviewed administrators directly involved with writing programs on ten of the sites. The second phase of the four-and-a-half-year study included gathering writing samples and measuring students' self-perceptions of their writing achievement. The third phase of the study was spent analyzing data that specifically measured outcomes for students and teachers. They used research documents such as faculty questionnaires, campus fact sheets, interview protocols, student self-perception questionnaires, essay topics, scoring guides, and sample scored student essays. The prevailing conclusion from their work was "the organization of a writing program is important and certain aspects of the program are significantly associated with improved student performance and self-perceptions" (p. 1).

A large body of literature exists on teacher evaluation similar to Richard Larson's 1970 survey on the evaluation of teaching. He sent out a questionnaire to the chair of the department of English or Humanities in every state university in the country and in many state colleges, as well as in many four-year private universities and liberal arts colleges and in a selection of both public and private two-year colleges. He also wrote to several college deans and presidents and to student leaders on campuses. Requiring more than a multiple-choice response, the questionnaire called for written answers. In some cases, he followed up the first questionnaire with another that asked for more specifics. The total number of responses he received was less than half the number he sent.

In this survey, Larson (1970) covered issues relative to the evaluation of teaching such as student ratings, class observation, and inspection of teacher materials. He offered recommendations in each area but, mainly, he urged new attitudes toward evaluating rather than recommending evaluation techniques. In the last chapter, he cautioned everyone concerned with education to "remember that evaluation, broadly defined, is a human act -- indeed it is one of the principal acts for which teachers are preparing their students" (p. 69).

Another study conducted in a university setting focused on writing program evaluation, as well as the teaching of writing. At Indiana University of Pennsylvania, English professors McAndrew, Williamson, and Swigart (1986) completed a three-year evaluation of the teaching of writing in the English department and across the university curriculum. In this report, the task force made recommendations from their quantitative and qualitative evaluation of students in English 100, 101, 102, and 201, using approximately 100 sections on all three campuses. The extensive study specifically recommended more training workshops for writing teachers in the most recent theory and research on writing and teaching writing.

Educational Evaluation

Although examination of college writing programs is a relatively new area in the evaluation field, the idea of evaluation in education is not new. Educational evaluation has been associated with testing in relation to determining student progress for many years. The beginning of program evaluation has been mistakenly associated with the 1960s when the federal government

BEST COPY AVAILABLE

funded a whole range of human service programs, including education (Madaus, Stufflebeam, Scriven, 1986, p. 3). However, program evaluation began long before that.

Popham (1988) explains that, traditionally, evaluation has been equated with testing for centuries. For example, "Over 4,000 years ago, it was common practice in China to examine key officials every three years to determine their fitness for office" (p. 1). In the United States, probably the earliest evaluation involving education took place in Boston in 1845 when, according to Madaus, Stufflebeam, and Scriven (1986), a written examination replaced the oral exams that had been used in Great Britain (p. 5). Years later, researchers began to look at the term evaluation in ways other than student testing.

One key researcher, Ralph W. Tyler (1942), then a professor at Ohio State University, devised a different method of evaluation in a study he conducted on the college performance of students who graduated from a conventional high school and those who came out of a more progressive high school. During the eight years that Tyler spent in research, his view changed from the traditional appraisal of students to the more complex evaluation of educational programs. Tyler determined that school programs, not the students themselves, should promote mastery of the subject matter. This came to be known as objective-based (or goal-based) evaluation, or the Tylerian approach. This method involves formulation of goals based on the analysis of the students, the society, and the subject matter, coupled with a psychology of learning and a philosophy of education which are stated as behavioral objectives (1950).

Evaluation took on a more meaningful role in American education in the late 1950s when the Russian satellite Sputnik beamed signals from outer space. While many Americans criticized the nation's public schools for not providing the proper instruction in science and math, Cronbach (1963) argued that evaluation activities should focus on whether or not individual programs delivered the desired results, not in comparison efforts between programs. He addressed evaluation efforts that were based on improvement.

Egon Guba (1967) writes that when the federal government started pouring money into the nation's educational system in the 1960s in an attempt to boost students' knowledge and learning, evaluation took on a completely new role. In order to continue receiving funds from the government, educators had to evaluate programs.

> Because the only substantial methodological training they had, if any, was in hypothesis-testing research, they tried to treat evaluation problems with a researcher's tools. Federal officials as well as program reviewers concluded that the pool of evaluation of expertise among the nation's educators resembled a puddle instead of an ocean. (Popham, 1988, p. 4)

By the late 1960s and early 1970s, educational evaluation had become common. In his classic essay entitled "The Methodology of Evaluation," Michael Scriven (1967) laid the important distinction between formative and summative roles in educational evaluation. He claimed there was a distinct difference and declared they both have to play a part in any evaluation effort.

Formative evaluation, generally attributed to Scriven (1967), refers to evaluating for the purposes of facilitating tasks that are still in progress, and the evaluation is done for those students and teachers who can still make changes and improvements. Summative evaluation refers to appraisals of quality focused on completed instructional programs (p. 8).

While formative evaluators may be on the inside of a program, hoping for an assessment answer that provides a better quality program, summative evaluators are primarily outsiders who simply examine the program for what the results yield; they rarely care about the program itself. I bring out the distinction at this time between these two types of evaluation because I want to emphasize that, while there is a concluding summative assessment in my methodology design, my study is based on a formative assessment, in hopes that the information I find may have an impact on decision-making at my institution.

I was influenced by a variety of evaluation models before deciding on my own version. In reviewing the literature, I found that no unique and distinct models exist. Rather, each model is made up of a number of aspects of other evaluation models.

Evaluation models that have been proposed over the years offer alternatives to the researcher (Arns & Poland, 1980). Popham (1988) reports researchers often adopt an eclectic approach, "drawing from several available models those procedures or constructs that appear most helpful" (p. 21).

For the purpose of categorizing, I have included five classes of educational evaluation models, according to Popham (1988):

-- goal-attainment models;

-- judgmental models emphasizing input;

-- judgmental models emphasizing output;

-- decision-facilitation models; and,

-- naturalistic models.

The first of the five categories refers to the Tylerian approach, or goals and objectives evaluation. This model points to the establishment of educational goals and the degree to which they are achieved (Tyler, 1942). Without a doubt, this approach has had a profound effect on educational evaluation as the most often used evaluation tool.

> The general approach recommended by Tyler involves the careful formulation of educational goals according to an analysis of three goal-sources (the student, the society, and the subject matter) and two goal-screens (a psychology of learning and a philosophy of education). The resulting goals are then transformed into measureable (i.e., behavioral) objectives. At the conclusion of an instructional program, measurements of pupils are taken in order to see the degree to which the previously established goals were achieved. Unattained goals reflect inadequacies in the instructional program. Attained goals reflect a successful instructional program. (Popham, 1988, p. 25)

Tyler's behavioral objectives approach to evaluation remains recognized and used by many educators today as a way of setting educational goals and measuring achievement. Program evaluation was born with Tyler and he was proclaimed the new "Father of Evaluation" (Joint Committee, 1981).

A variation of Tyler's goal-attainment model is one conceived by Robert Hammond (1973). His model includes institutional and instructional objectives connected with individual behavioral objectives. The Hammond model also includes an assessment of behavioral objectives and an analysis of the results.

A third type of goal-attainment model, proposed by Metfessel and Michael (1967), recommends using multiple criterion measures in determining whether or not goals have been successfully achieved. Their eight-step approach includes:

> involving members of the total community; constructing broad goals and specific objectives; translating specific objectives into forms that are communicable and that facilitate learning; developing measurement instrumentation; carrying out periodic measurement; analyzing measurement data; interpreting analyzed data; and, formulating recommendations for program change or modified goals and objectives (pp. 931-933).

Another category of evaluation models is the judgmental model emphasizing input. This approach allows for an evaluation based on the elements that go into a program. One specific example still used is the accreditation evaluations that are carried out in colleges today. Usually, the college participates in a self-study the year before an evaluation takes place. The evaluation is made according to the variables that comprise the school program. So, in effect, the evaluating agency supplies the institution with a list of needs that must be met. Popham (1988) suggests that these evaluation models dominated with concern for intrinsic criteria are not recommended now (p. 27).

Michael Scriven, a philosopher whose judgmental model emphasized extrinsic criteria, contributed significantly to educational evaluation in the 1960s. When Scriven (1967) saw that work in evaluation centered mainly around setting goals, he sensed evaluators' concern about goals might be confusing the issue of examining program outcomes for merit. Later, he proposed a technique he labeled goal-free evaluation. "The chief advantage," Scriven states, "is that goal-free evaluation encourages evaluators to be attentive to a wider range of program outcomes than might be the case with an evaluator who has been unduly influenced to look for project results consonant with project aims" (1972, p. 2).

Using the formative-summative distinction in his judgmental model, Scriven conceived of evaluation as an assessment of the merit of the goals themselves. He asked that evaluators give attention to assessing the quality of the goals, as well as the goals themselves. In his 1967 essay, he states, "It is obvious that if the goals aren't worth achieving then it is uninteresting how well they are achieved" (p. 103). He challenges evaluators not to accept just any goals for educational programs; instead, he prompts them to search for quality in goal setting.

> In contrast to goal-based evaluation in which the evaluator is attentive to not only the quality of an educational program's goals but also the degree to which those goals are achieved, goal-free evaluation focuses on the outcomes of a program, intended as well as unanticipated. The goal-free evaluator is not concerned with the rhetoric of the instructional designers regarding what they want to accomplish. The goal-free evaluator attends to the results accomplished by the designers' programs. Scriven is not recommending goal-free evaluation as a replacement for goal-based evaluation, but as a supplement to more goal-oriented frameworks. (Popham, 1988, 28)

Although Scriven's methodology for evaluation prescribes extrinsic criteria, what he termed as payoff evaluation, he does not dislike the idea of intrinsic evaluation. Popham (1988) refers to the advice that Scriven offers evaluators who wish to adapt an eclectic approach to evaluation as "hybrid evaluations, which combine attention to intrinsic and extrinsic criteria" (p. 27).

Another important distinction Scriven (1967) makes is between comparative and noncomparative evaluation. He favors comparative evaluation, in direct contrast to Cronbach (1963). Scriven points out that decisions in evaluation are usually made after a selection from several alternatives. Cronbach opposes comparative evaluation, citing the difficulty in comparing programs or alternatives because of their differences. Scriven "observes that action decisions can be made without completely understanding why one program is better than another" (Popham, 1988, p. 30).

An additional technique, proposed by Scriven, is the Modus Operandi Method. Commonly used in the detective field even though its origin is educational, this evaluation approach is applied when trying to discover whether an intervention being evaluated is actually the cause of the effects judged, desirable or undesirable.

Robert Stake (1967) proposed an evaluation concept that accounts for a description of the program itself, as well as judgment of the program's antecedents, transactions, and outcomes. In his Countenance Model, another judgmental model using extrinsic criteria, Stake describes evaluation as an examination of conditions that exist before instruction, during the actual instructional process, and after the instructional program is finished. He urges evaluators to be sensitive to the needs of the individuals for whom the evaluation is being conducted. Most of the evaluation models after 1967 were basically judgmental (Eisner, 1976; Provus, 1971; Scriven, 1972; Stake, 1967; Stufflebeam, Foley, Gephart, Guba, Hammond, Merriman, & Provus, 1971); that is, they viewed judgment as an integral part of the evaluation process. If judgment was to be included in the process, the evaluator should be the judge. The idea of judging as the evaluator's responsibility gave the idea that the person could be trusted (Guba & Lincoln, 1986, p. 73).

Stake pointedly referred to the face of evaluation as judgment oriented, noted by Worthen and Sanders:

> The countenance of evaluation beheld by the educator is not the same one beheld by the specialist in evaluation. The specialist sees himself as a "describer," one who describes

> aptitudes and environment and accomplishments. The teacher and the school administrator, on the other hand, expect an evaluator to grade something or someone as to merit. Moreover, they expect that he will judge things against external standards, on criteria perhaps little related to the school's resources. Neither sees evaluation broadly enough. Both description and judgment are essential -- in fact, they are the two basic acts of evaluation. (1973, p. 109)

Stake (1975b) proposed a distinction between a preordinate approach and a responsive approach in evaluation, emphasizing that evaluation procedures need to be sensitive to the uniqueness of local conditions and useful to specific persons (p. 252).

A fourth category of evaluation models can best be characterized as decision-facilitation models. Evaluators who follow these models usually spend the majority of their time collecting data that will be analyzed by other evaluators. In effect, they stay away from value judgments and make no attempt to engage in decisions that require personal involvement.

One of the best known models in this category is the CIPP, an acronym that represents the four types of evaluation that this model labels: context evaluation, input evaluation, process evaluation, and product evaluation. Originated by Daniel Stufflebeam and Egon Guba (1971), this approach to evaluation deals with delineating, obtaining, and providing useful information for judging decision alternatives in the evaluation process (p. 26). These four forms of evaluation make up the CIPP Model and follow a successive process designed to, first, isolate the problem, the most basic of evaluation models. Next, input evaluation refers to the examination of outside sources to see what value they might offer for improvement. Stufflebeam labels process evaluation as the actual monitoring of program procedures, and product evaluation is the measurement and interpretation of outcomes. These four types of evaluation constitute the decision-facilitation framework of assessing program continuance and/or accountability. Three steps in Stufflebeam's CIPP Model are described by Popham (1988):

> _delineating_ refers to the focusing of informative requirements needed by decision makers through such operations specifying, defining and explicating; _obtaining_ refers to the collection, organization, and analysis of information using such technical procedures as measurements and statistics; _providing_ refers to the synthesizing of information so that it will be optimally useful for purposes of the evaluation. (p. 35)

It is interesting to note that this evaluation model is used to present the information to the persons responsible for making the decisions.

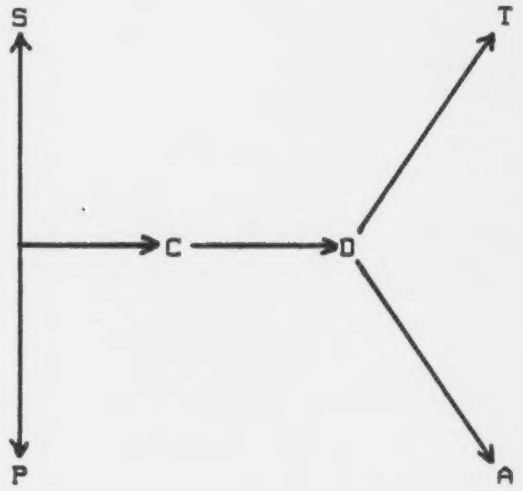
The CIPP Model has another feature that is different from other educational evaluation models. Stufflebeam (1971) includes the setting in which decisions are made as an important factor in evaluations. He characterizes *homeostatic* decisions as those surrounding the daily routines in the educational setting. *Incremental* decisions are those made to the educational operation by the addition of a support system, one that cannot fail or be a major expense. A third decision setting is described as *neomobilistic*. This includes activities such as major funds added for educational research that would have an impact on the program being evaluated. The last setting affecting decision making is *metamorphic*. Stufflebeam describes this as a dramatic change in the educational structure which is simply not realistic in the evaluation field.

It is important to remember, warn Stufflebeam and Webster (1980), that no one type of evaluation model is the *best* in evaluating educational programs. Even with all the present models of evaluation, they conclude there is "a need for continuing efforts to develop and implement better approaches" (p. 16).

Malcolm Provus (1971) devised a systematic approach to evaluation based on comparing program performance with set standards. Basically, this decision-facilitation model searches for discrepancies between the defined program standards and student performance. This discrepancy information is used either to change performance or change program standards. Provus offers the following definition of evaluation.

> Program evaluation is the process of defining program standards; determining whether a discrepancy exists between some aspect of program performance and the standards governing that aspect of the program; and, using discrepancy information either to change performance or to change program standards (p. 4).

The first stage of Provus' Discrepancy Model (see Figure 1) is the program design. Similar to Stufflebeam's CIPP Model, this part of the evaluation process focuses on the program as it exists or standards that have been set. Stage II involves a comparison of the program operations with input, information used to determine the extent to which the program is being implemented. Stage III studies the relationship between what is going on and how students will grow in the program. The third stage is similar to Scriven's formative evaluation effort in that a comparison is made between standards and performance resulting in discrepancy information being used by decision-makers to terminate, proceed with, or change the program. The fourth stage in Provus' Model compares the degree to which students have achieved with standards in the program. This stage centers on the reality of what is happening with the standards that have been set. Finally, the fifth stage is concerned with a cost analysis, if needed, in the evaluation process.



S - Standard
P - Program performance
C - Comparison of S and P
D - Discrepancy information resulting from C
T - Terminate
A - Alteration of P or S

Figure 1. Provus' Discrepancy Model.

Source: Popham, 1988, p. 38.

Provus (1971) saw involvement of participants as a necessity for program review and evaluation. He believed programs improve only if those directly affected become involved in a comprehensive effort to review and improve their work (p. 14). He viewed the Discrepancy Model as a design that provided value in detecting discrepancies between existing conditions and those needed in program standards.

Provus (1971) won wide acceptance of his Discrepancy Model that he introduced in a system-wide evaluation of the Pittsburgh Public Schools. He preferred his evaluation procedure that detected discrepancies at the onset rather than collecting information on successes or failures after a program ended, as other evaluation models suggested (Hammond, 1973; Stake, 1967; Stufflebeam, 1971; Tyler, 1942). He also avoided an experimental, quantitative design that he said, "denies the program staff what it needs most: information that can be used to make judgments about the program while it is in its dynamic stages of growth" (p. 11).

Cronbach (1963) argues that if evaluation is to be effective, it has to focus on specific points in the course (or program) and deal with the effects or outcomes rather than with making a comparison. Lee Cronbach has had significant influence on educational evaluation. An applied psychologist, he studied under Ralph Tyler in the 1930s. In his essay, "Course Improvement Through Evaluation," Cronbach suggests that teachers act as evaluators and make important decisions during the instructional process. Also categorized as an advocate of the decision-facilitation model, Cronbach's philosophy contends that "the proper function of evaluation is to speed up the learning process by communicating what might, otherwise, be overlooked or wrongly perceived" (p. 676). The ideal evaluation does not depend on outcomes, he believes.

Cronbach, more than any other evaluation researcher, pushed for changes in the design of evaluation models. In the early 1970s, he formed a group of interested faculty and students called the Stanford Evaluation Consortium. Having doubt about the kinds of evaluations that were taking place, Cronbach wanted to get across the idea that the evaluator should be, simply, the presenter of information to be used by a community of decision makers.

Cronbach (1980) urges teachers to become proficient in evaluation and, as evaluators, to come into contact with program participants and concerned administrators during the evaluation process. To Cronbach, the finest evaluator is, first of all, a good teacher.

Increasingly, the field has grown to examine meta-evaluation (Scriven, 1972; Stufflebeam & Webster, 1980) as a means of measuring the quality of evaluation. Madeus, Stufflebeam, and Scriven (1986) explain efforts to produce new evaluation techniques and a move from positivistic/quantitative approaches to phenomenological/qualitative approaches (p. 17). Clearly, they contend, there is a need to develop and try new evaluation techniques, with emphasis on making the methodology fit the needs of society, its institutions, and its citizens (p. 18).

An important concern in evaluation research is cost analysis because all decisions involve costs. How much will the study cost? Where will the money come from? Will the benefits of the study prove worth the dollars spent conducting the evaluation? Popham (1988) explains "it is the educational evaluator's responsibility to consider costs in determining the worth of whatever is being evaluated -- not only when contrasting instructional programs, but also when evaluating the worth of educational goals" (p. 254). Educators cannot dismiss the importance of costs or the presence of some sort of cost-analytic considerations to aid the deliberation of decision makers (p. 269).

Thompson (1980) reports that cost-benefit analysis results in justifying the cost of the evaluation effort with the benefits which may result (p. 1). Although cost-analysis was an integral part of evaluation studies in the 1960s with the stress for program accountability and assessment, it has grown to be a discipline in itself that evaluators cannot ignore (p. 4). Of course, cost-benefit analysis deals with the monetary impact an evaluation has on a program.

Several expressions describing cost-analysis are frequently used by educators. One term used in cost-analysis is cost-effectiveness. This refers to the idea of determining whether the evaluation will lead to results that can be used or are worth the cost. Popham (1988) adds, "Because, typically, effectiveness data are available from most evaluations, all the evaluator has to do is determine the program's cost, and a cost-effectiveness evaluation can be readily conducted" (p. 260).

Levin (1983) recommends using five ingredients to be used by evaluators in determining cost-effectiveness: personnel; facilities; materials and equipment; other program inputs; and, client inputs.

Cost-benefit analysis is in contrast to cost-effectiveness analysis in that the latter consists of comparing costs of alternatives in the program and measuring them monetarily. Another term, cost-utility analysis, is based on assigning value to the usefulness of program results.

Cost-effectiveness and cost-utility analyses are the most beneficial in educational evaluations (Levin, 1983). However, Scriven (1983) warns evaluators against jumping too quickly to decisions based on a cost analysis.

> At first glance, these quasi-quantitative approaches may appeal to the evaluator because they yield such indices as the benefit-cost ration, which connects neatly to the rule that one should select the option with the highest such ratio. But this rule offers no advantage over its more primitive predecessor: Select the option with the largest net benefits. Indeed, it is less general and will give the wrong answer in many important and typical cases where the options do not use exactly the same amount of all resources. . . . some of the more technical apparatus and concepts -- in fact, most of the buzz-words of cost analysis -- do not pull their weight; they contribute almost nothing analytically, and they constitute a tremendous liability pedagogically. (p. 41)

Cost-analysis information is sure to be a part of any evaluation. It should be thought out well to assure decision-makers that it is an integral part of the evaluation process.

One of the problems with educational research is the underutilization of the enormous amount of data collected in various studies. The fact that investigations are completed and data are collected does not mean that decisions about programs are affected. Many evaluation studies have had no impact on educational programs at all (Cohen & Garet, 1975; House, 1974; McAndrew, Williamson, & Swigart, 1986; Weiss, 1972).

Qualitative Research

The field of educational evaluation has moved toward a qualitative or naturalistic approach during the last ten years (Goetz & LeCompte, 1988; Guba & Lincoln, 1981; Rossi, 1982; Rowan, 1981; Sims, 1981).

This relatively new approach deals with people actively involved in the evaluation process, described by Guba and Lincoln (1986) as those persons who are affected and are at risk by the evaluation. This model, called responsive, depends on the additional principles of the use of agents, developers or implementers; beneficiaries, target groups affected or at risk; and victims, excluded potential beneficiaries (p. 74). This is, basically, the same language used in previous evaluation models in which researchers stress the involvement of persons affected (Patton, 1980, 1982; Stake, 1975a; Wolf, 1979).

> The specifics vary from study to study but the pattern is markedly clear: Where the personal human factor emerges, where some individual takes direct, personal responsibility for getting the information to the right people, evaluations have an impact. Where the personal factor is absent, there is a marked absence of impact. Utilization is not simply determined by some configuration of abstract factors; it is determined in large part by real, live, caring human beings. (Patton, 1980, p. 32)

Stake (1975a), one of the early proponents of qualitative evaluation, became dissatisfied with his own Countenance Model that, by his own account, was too judgmental. He later endorsed an evaluation procedure that focused on concern for individuals for whom evaluation was being conducted. Stake's ideal evaluation model, then, "orients more directly to program activities than to program intents; responds to audience requirements for information; and refers to reporting the success and failure of the program" (p. 14).

Alkin, Daillak, and White (1979) express confidence in qualitative research, or naturalistic inquiry, as the most systematic process to use in evaluation, using such methods as field investigations and participant observations (p. 32).

Guba and Lincoln (1981, 1985) advocate this type of research that examines programs with few or no constraints imposed on antecedent variables, those variables that are not manipulated or controlled (1981, p. 10). The possible results (or outputs), they state, refer to the information that comes out of the evaluation process, naturally.

For many researchers, the ideal evaluation has few constraints imposed on either antecedents or outputs, thus representing a truly naturalistic study.

Pioneers in the field of naturalistic inquiry, Guba and Lincoln (1981, 1985, 1986) believe the responsive evaluation models have value-pluralism in common. This concept represents the shared interest from varied audiences in an evaluation, who all may be at risk.

Guba and Lincoln (1986) support the idea of the evaluator as a negotiator in what they visualize as the key element in modern evaluation. Table 1 lists important principles guiding program evaluators, suggested by Guba and Lincoln.

Table 1

Fundamental Principles Guiding Program Evaluators

-- Become involved.

-- Be the learner and teacher.

-- Remain ethically bound.

-- Honor all information from participants.

-- Examine needs in context.

-- Use field-based methods.

-- Value feedback.

-- Respect feedback.

-- Be the mediator.

One important point established by Guba and Lincoln (1982) is their motivation behind naturalistic inquiry. The naturalist does not search for data that fit a theory but develops a theory to explain the data (p. 3). They argue that evaluation researchers are in the midst of a paradigmatic revolution, concerned with reshaping a paradigm that was utilized for scientific inquiry and attempting to make it fit the social sciences. It is, they claim, time to uncover the naturalistic paradigm and demonstrate that the questions of internal validity, external validity, reliability, and objectivity can all be handled within the framework of naturalistic inquiry (p. 19).

Other researchers, like Eisner (1975), have based educational evaluation on naturalistic inquiries, also. Eisner's approach depends on using human perception as the basic data-gathering source. He calls this method educational connoisseurship. Like a connoisseur, the evaluator must be able to detect phenomena more readily than others, or she must be an expert in determining the important qualities of programs (p. 13).

As a connoisseur of anything appreciates the subject, Eisner (1976) urges evaluators to appreciate what is being evaluated. This does not necessarily mean having to like what is being evaluated. Rather, he says, here it means to have an awareness and an understanding of what one has experienced. Such an awareness provides the basis for judgment (p. 141). Quantification in evaluation is limited, Eisner believes, and takes away from our understanding (p. 149).

In the past ten years, ethnographies have risen to the forefront of educational evaluation. "The ethnographic educational evaluation has been proposed as a form of naturalistic evaluation which, because of its orientation and methods, can yield a more meaningful picture of educational undertakings than would be possible from a more traditional scientific paradigm" (Popham, 1988, p. 43).

Ethnographic evaluation, or ethnographic research, represents the world of the participants in a study being investigated in naturalistic approach. Fetterman (1982) contends that ethnographic evaluators should adopt an anthropological orientation to their work as follows:

> Phenomenology. The investigator must be guided by the viewpoints of those being studied.
>
> Holism. The investigator must be attentive to the larger picture rather than details and the interrelationship among elements in the group under analysis.
>
> Nonjudgmentalism. The investigator avoids the rendering of judgments and, if possible, makes biases explicit so that their efforts can be reproduced.
>
> Contextualization. The investigator must place any acquired information in its own environment in order to provide a more accurate representation of such information. (p. 32)

Goetz and LeCompte (1988) explain that ethnographers should try to obtain a holistic evaluation. In doing this, researchers should employ participant and nonparticipant observation to acquire firsthand, sensory accounts of the phenomena they are studying (p. 3). They categorize ethnographic data-collection techniques into two methods: interactive methods, those that involve interaction between the researcher and participants; and, noninteractive methods, those that require little or no interaction between the investigator and the participants (pp. 108-160).

Most researchers agree there is no one perfect evaluation model. However, they agree that results can be obtained only when the researcher knows how the model affects the program being evaluated. Research models for evaluation use the same procedures as applied educational research. A problem exists, an attempt is made to solve it, and a determination is made as to how the problem can be resolved.

Qualitative research methods rather than quantitatively-oriented approaches to construct and external validity have shifted toward the endorsement of context-embedded, qualitative, more interpretative inquiry (Miles & Huberman, 1984a). Researchers grant that qualitative data collection and analysis stress a somewhat intuitive approach. Importantly, qualitative data are a "source of well-grounded, rich description and explanation of processes occurring in local contexts" (p. 22). Since researchers describe what is in the existing environment (setting) as it happens, they obtain valuable perceptions about what is occurring naturally at that time. Often, this information is "far more convincing to the reader than pages of numbers" (p. 23).

Initially, quantitative methods held the superior position but, as researchers focused their efforts on basic questions involved in evaluation they grew interested in learning how and why a program is successful, not simply whether the program works or doesn't (Campbell, 1979). Quantitative studies employ strict procedures for reporting research findings, but the results are confined to statistics that do not directly involve the people being affected by the evaluation. One of the benefits of completing qualitative or naturalistic research is the opportunity to work closely with the people who will benefit from the evaluation.

A specific quality of naturalistic, or qualitative, research and a method verifying information is the triangulation of data. The use of several data sources that converge to lend support to the findings adds validity and plays an important role in the research. As Weiss (1968) concluded, "Qualitative data are apt to be superior to quantitative data in density of information, vividness, and clarity of meaning -- characteristics more important in holistic work than precision and reproducibility" (pp. 344-345).

Researchers using qualitative inquiry methods follow exact procedures for reporting phenomenological concerns as they move through data collection, analysis, and interpretation. Qualitative/naturalistic evaluations prompt researchers to "search inductively for patterns, themes, and categories in their data" (Patton, 1980, p. 306). In naturalistic or qualitative research, these "recurring regularities in sources" (Guba and Lincoln, 1981, p. 93) give direction to the research process.

Implications of the Literature Review for My Research

My review of the literature was valuable in that it provided recommendations influencing the direction of my study. My research questions were affected by the literature on college writing program evaluation. I built my own needs assessment model after reading the literature on educational evaluation. All of the literature pointed to the direction of a qualitative research design for my study in evaluating college writing programs.

First, much of the literature on composition studies mentioned in my literature review deals with broad topics in national survey format, using questionnaires from administrators, teachers, and students (Davis, Scriven, & Thomas, 1981; Kitzhaber, 1963; Wilcox, 1973; Witte & Faigley, 1983; Witte, Myer, Miller, & Faigley, 1981). One of the limitations of these studies is that they touch briefly on each category. For example, one component that Witte and Faigley (1983) cite as important in college writing program evaluation is the social/cultural context of the program. Unfortunately, that concept is never fully explained in their handbook on evaluating college writing programs. Also, the majority of these studies shy away from naturalistic inquiry using descriptive detail, but limit their research efforts to multiple choice questions and/or pre- and post-test scores.

If anything, the literature cautions against using a single, value-added measurement design in evaluating college writing programs. A negative feature of these evaluation studies is that they show research designs that allow for too many variables in the decision-making process. These were important considerations in formulating my research design; I wanted to avoid using pre- and post-test scores in determining the success of the writing program. Also, I stayed clear of using multiple variables.

Finally, the studies I have reported here are valuable because researchers can see what has not worked in college writing program evaluation. From these studies, I gathered information that helped me to focus my evaluation efforts on students. The literature review also aided me in narrowing my aim to the one component in college writing program evaluation that has been sorely neglected.

White and Polin (1986) presented information that allowed me to finalize my decisions about my own study. As summed up their evaluation efforts:

> Fifteen years of exciting new developments in instructional theory, methods, and materials suggest the importance of a study which can get below the surface structures of operations to see to what degree college writing programs now reflect these developments, and to what degree these (and other) developments have made a difference to students and faculty (p. 54).

Relationship of My Findings to the Related Literature

The studies and evaluation literature included in this chapter cover broad areas of ongoing practices in various college writing programs, such as course organization and content, and faculty and administrative concerns. Most of the studies on writing program evaluation relied, exclusively, upon responses to questionnaires and value-added information, although some studies utilized limited interview data in their reports (Kitzhaber, 1963; McAndrew et al., 1986; Wilcox, 1973).

The literature on program evaluation suggests using part, or all, of an evaluation model that seems pertinent to the specific study. Evaluation strategies vary and evaluators should avoid searching for one perfect model. They may be better off devising their own, one that meets the needs of a particular situation (Worthen & Sanders, 1973).

The bulk of my data come from student interviews, individual and class; observations and field notes; and written artifacts from students. Interviews with entering students' high school teachers and parents provided a wealth of information that allowed me a better understanding of students' prior educational and writing experiences and, also, their social and cultural backgrounds. Furthermore, I obtained information from two expert interviewers that proved beneficial. While most of the past writing program evaluations describe the present state of college writing programs, I used several data sources to describe first-year students' needs before they enter a writing program on the college level.

Theoretical Framework

The foundation of my research was developed in light of my review of related literature. It is apparent that college level writing programs have not been investigated well previously, and it is the purpose of my research to study the student component that is so crucial to a well-developed evaluation plan.

While most college writing programs are planned around the faculty and administration, I set out to develop a framework for evaluation that revolves around the student. The basis for my research was to develop a methodology for determining the nature and function of writing that students have done before they enter a college writing program. This study is significant in constructing a model for writing program evaluation that addresses the needs of students before they are enrolled in any college writing program.

Thus, I decided on a method for evaluation that defines the present program and describes the students who are entering that program. Creating this framework led me to the Provus Discrepancy Model for evaluation. Key information was given first by students and, next, those students' parents and teachers, who knew about students' past writing and educational experiences. In examining the program and then describing first-year students entering the program, it was natural to observe the discrepancy phenomena that existed.

This process of moving within the framework helped me to focus my goal of developing a worthwhile model for evaluating college writing programs. The interviews proved, by far, to be the best source of data for assessing students' prior experiences before they entered the college writing program. However, as I began my research, I did not assume consistent connections between interview information and reality. I decided to use other interviewers to help with data gathering activities so that I could utilize different perspectives on the same phenomena as a way of confirming the reality I was describing.

My study of college writing program evaluation progressed through four distinct stages: identifying course objectives and institutional mission; using information about students' backgrounds and their prior writing and educational experiences to record discrepancies about students' needs; comparing program objectives to students' needs; and, determining whether the program fits students' needs. This final stage is important to administrators as they decide to continue, alter, or terminate the program.

In this last stage, Provus (1971) feels that many of the problems concerning negative relationships between course offerings and students' needs can be resolved with inservice training for faculty during the time of assessment.

The first stage is descriptive; the second is evaluative; the third and fourth stages are both theoretical and practical. Each stage, in turn, reveals information to those charged with policy or program responsibility in writing program instruction on which decisions are based.

CHAPTER III

EVALUATION DESIGN: METHODOLOGY

Overview

This study addressed the general question of what entering first-year students bring with them to a college writing program in terms of their prior experiences. Answers, gathered during a 10-week period of qualitative research, provided the basis for a study that systematically described certain variables and phenomena, generated and refined conceptual categories, and discovered and validated results among phenomena (Goetz and LeCompte, 1988).

Scriven (1972) offers several important points for the qualitative design of research projects:

> The terms *objective* and *subjective* are always held to be contrasting, but they are widely used to refer to two quite different contrasts, which are referred to as the quantitative and qualitative senses. In the first of these contrasts, *subjective* refers to what concerns or occurs to the individual subject and his experiences, qualities, and dispositions, while *objective*

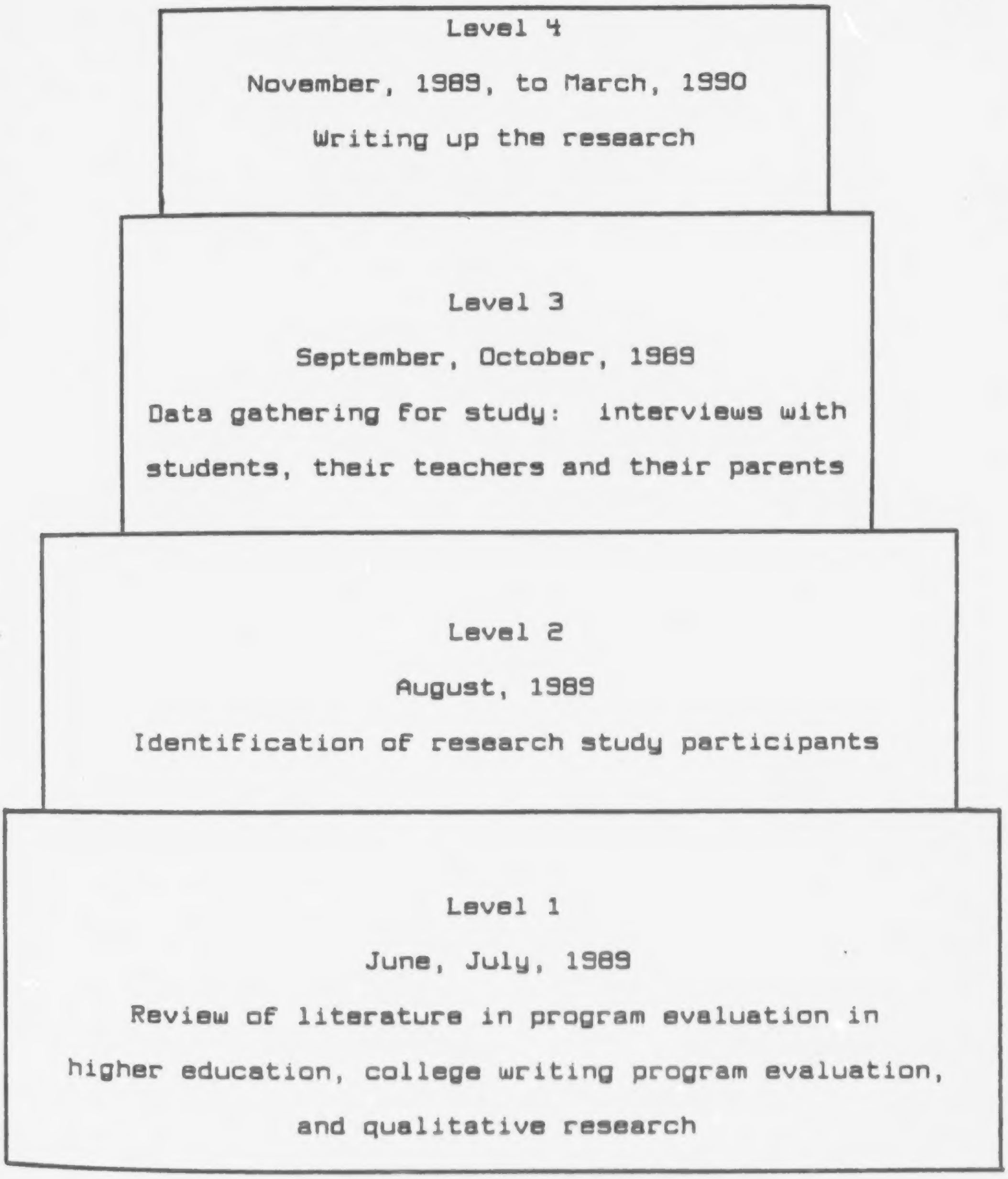
BEST COPY AVAILABLE

> refers to what a number of subjects or judges experience -- in short, to phenomena in the public domain. The difference is simply the number of people to whom reference is made, hence the term _quantitative_. In the second of the two uses, there is a reference to the quality of the testimony or the report or the (putative) evidence, and this is called the _qualitative_ sense. Here, _subjective_ means unreliable, biased or probably biased, a matter of opinion, and _objective_ means reliable, factual confirmable or confirmed, and so forth. Now it would certainly be delightful if these two senses coincided, so that all reports of personal experience, for example, were less reliable than all reports of events witnessed by a large number of people. But as one thinks of the reliability of reports about felt pain or perceived size, on the one hand, and reports about the achievement of stage magicians and mentalists, on the other, one would not find this coincidence impressive. (pp. 95-96)

This project studied six entering first-year students in a remedial writing program at USC-Coastal Carolina College. The main objective was to examine students' prior experiences in an effort to establish their needs in a college composition program.

For the purposes of this study, participants, students, and informants refer to the six first-year students enrolled in remedial English at USC-Coastal Carolina College. High school teachers, or teachers refers to the high school English teachers of the six participants, and parents refers to mothers and/or fathers of five of the six participants. The oldest participant was a married female in her thirties, and both of her parents were dead. Names of participants in the study have not been used. All participants signed release forms giving me permission to use any information they gave me or that I secured from others about them for my research. Likewise, their parents and high school teachers gave oral consent, that was audiotaped, allowing me to use data that I gathered during the study. My college also granted me permission to conduct this evaluation study.

Data collection took place during a five-month period (Levels 1-3) with a fourth level used for writing up the research (see Figure 2). I conducted a review of the literature in program evaluation and college writing program evaluation during the first level which took place during June and July of 1989.



Level 4

November, 1989, to March, 1990

Writing up the research

Level 3

September, October, 1989

Data gathering for study: interviews with students, their teachers and their parents

Level 2

August, 1989

Identification of research study participants

Level 1

June, July, 1989

Review of literature in program evaluation in higher education, college writing program evaluation, and qualitative research

Figure 2. Qualitative Research Levels.

The second level of research represented the identification of research study participants. Data collection began with a selection of 30 first-year students who scored one on the holistically scored placement test during three sessions in August, 1989. These students were chosen because they resided in Horry County or a neighboring county. Their gender, race, and age were unknown at the time. Then, by telephone, I contacted each student, narrowing my final six to entering students who were willing to participate. From the first-year student population of 643, I selected three females from the total of 355; three males from the total of 288 were identified. Two of the females and two of the males were Caucasian, which is the majority of the first-year population (593). Five of the participants resided in Horry County, where the majority of students come. I selected one representative in the age 20-29 group, one from the 30-up category, and from the majority group of 17-19 year olds, I chose four participants. I found a fair representation of the student body in the six students that I selected. All of this work took place in the month before the beginning of the fall semester. Table 2 includes data on the research participants.

Table 2

Data on Research Participants

Participant	Sex	Race	Residence	Age	Marital Status
1	F	W	Horry Co.	20	S
2	M	W	Horry Co.	18	S
3	F	B	Horry Co.	18	S
4	M	W	Horry Co.	19	S
5	F	W	Horry Co.	30	M
6	M	B	Georgetown Co.	19	S

The third level of research was the most intensive part of the study. I spent the eight weeks of September and October, 1989, gathering data for the study which included interviews of the six participants, their teachers, their parents, and whole classes of first-year remedial writing students. In addition, two college professors assisted me with my data collection.

The fourth level of research included writing up the research.

Research was completed in an effort to determine the validity of the objectives and content in the college writing program and, more specifically, in the remedial writing course in which many incoming students must enroll. Moreover, the paradigm employed in this research was that of naturalistic inquiry (Guba & Lincoln, 1981). I used interactive and non-interactive methods of data collection (Goetz and LeCompte, 1988). I also depended on three strategies of naturalistic research - field work/observations, participant observations, and interviews (Alkin, Daillak & White, 1979).

My study was involved with description, mainly, and with building a model for evaluating college writing programs. Many researchers report that naturalistic inquiry, with its tendency toward the use of qualitative methods such as observation, interview, and documentary analysis, permits one to locate the relevant variables as they emerge from the situation and, thereby, construct ecologically valid descriptions (Heath, 1980a; Worthen & Sanders, 1973).

Table 3 presents the timetable used for data collection and synthesis during this project.

Table 3

Timetable For Data Collection and Synthesis

Weeks 1 & 2 (Before beginning of fall term)	Selection of 30 possible participants who scored one (1) on placement essay Examination of SAT scores of these students Selection of six participants
Week 3 (First week of class)	Group interviews with six participants Collection of student writing samples Focus Group interviews with students by research assistants Initial observation of classes
Weeks 4-6 (Second - fourth weeks of class)	Individual interviews with informants Surveys/Discussions with seven remedial composition classes Interviews with high school teachers
Weeks 7-10 (Fifth - eighth weeks of class)	Continuation of student interviews Interviews with parents Visit to three informants' homes Collection of student memory journals

Many college writing programs are evaluated after the fact. For example, a curriculum is drawn up, or is already in place, students are placed in classes and, then, a summative evaluation is delivered upon students' performances at the end of the semester (Scriven, 1972).

My model for writing program evaluation examines students' prior educational and writing experiences and, also, their social and cultural backgrounds in order to design and appropriately evaluate a program specifically suited to their needs. It is important to make students the focus of the evaluation model. How their prior experiences have affected their future performance in the college writing program is essential in determining the structure and success of the program. Figure 3 provides an examination of influences affecting the student component in the evaluation process.

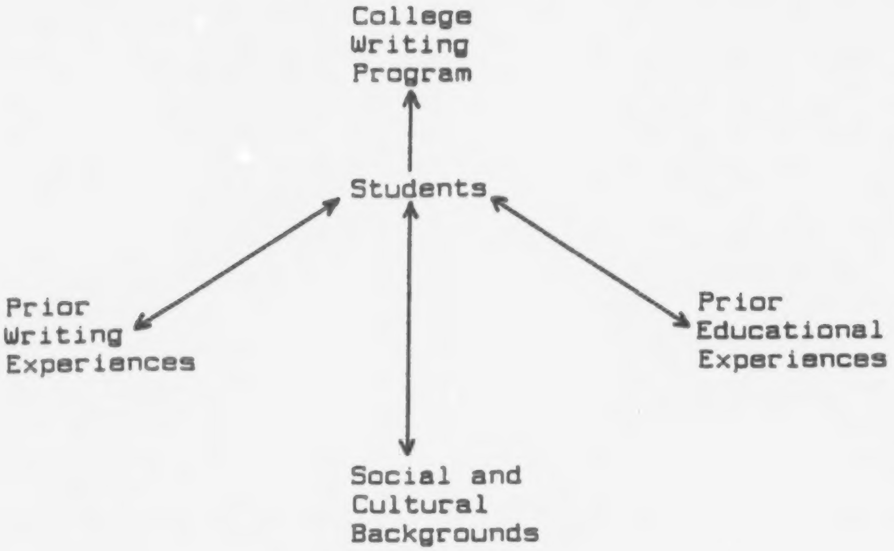

College Writing Program
Students
Prior Writing Experiences
Prior Educational Experiences
Social and Cultural Backgrounds

Figure 3. Examination of Student Component in College Writing Program Evaluation.

This model for evaluation provides insight into what a writing program should contain, in terms of content, and designs the program around the students, or what they need upon entry. "Naturalistic inquiry focuses upon the multiple realities that, like the layers of an onion, nest within or complement one another; each layer provides a perspective of reality" (Guba & Lincoln, 1981, p. 57).

A needs assessment model of evaluation assists teachers in course design and in the use of resource materials, also. In some other approaches to program evaluation, the focus is on the attainment of and the degree to which the goals are achieved (Tyler, 1950).

The emphasis on quantitative data collection from students (SAT scores and placement essays) is very limited and provides little, if any, information for instructional improvement (Harper, 1988). Naturalistic inquiry is aimed at understanding actualities and human perceptions that exist untainted by formal measurement, according to Guba and Lincoln (1981). It is a process geared to uncovering many idiosyncratic but, nonetheless, important stories told by real people, about real events, in real and natural ways. Naturalistic inquiry, they report, attempts to present "slice of life" episodes documented through natural language and representing as closely as possible how people feel, what they know and what their concerns and understandings are (p. 78).

More importantly, the needs assessment model in this research study can be utilized with any college writing program. It addresses the dilemma of course design and implementation by providing information before students are enrolled in a writing program. The evaluation model encourages planning, development and refinement of instructional approaches and course materials that are related to students' prior educational and writing experiences and, also, to their social and cultural backgrounds.

The identification stage is the first examination the evaluator must make, looking at program (course) objectives and the mission of the institution. Methodology employed in the second stage of evaluation includes finding out about students' prior backgrounds and the nature and function of their writing. This is handled through student, parent, and teacher interviews; student text and surveys; and personal observations and home visits. Formulating a needs analysis from discrepancy information leads to the program being altered, discontinued, or continued as it exists.

Figure 4 provides a framework for a writing program evaluation model that allows for evaluation at the same time as instruction is taking place.

Identification: Course Objectives + College Mission

Methodology:

Students' Social/Cultural Backgrounds
+
Prior Writing Experiences
+
Prior Educational Experiences

-- Student Interviews Audiotaped: Individual & Group
-- Observations: Field Notes
-- Student Memory Journals
-- High School Teacher Interviews
-- Parent Interviews
-- Home Visits
-- Class Surveys

Formative Evaluation: Data Collection + Data Summary = Needs Analysis

Summative Evaluation: Propose Program Change/Continue Unchanged/Discontinue

Figure 4. Framework for a College Writing Program Evaluation.

Research Design

The Discrepancy Model serves as the basis for my evaluation design. This procedure, developed by Malcolm Provus (1971), suggests focusing evaluation on four major stages of development which can best be described as dealing with identification, installation, process, and product. The evaluation process consists of moving through these stages to facilitate a comparison of student performance with program standards.

The procedure for gathering information used in the evaluation is derived from a comparison of students' performance, essentially prior writing experiences and information from their cultural and educational backgrounds, and standards, program objectives that have been instituted. From this comparison, if any discrepancies exist between what is being taught and what students need, decision-makers at the institution make recommendations based on this evaluation information. The program may be altered, terminated, or continued, depending on the outcome of the evaluation.

The process of evaluating the standards (or program objectives) is characterized in Figure 5.

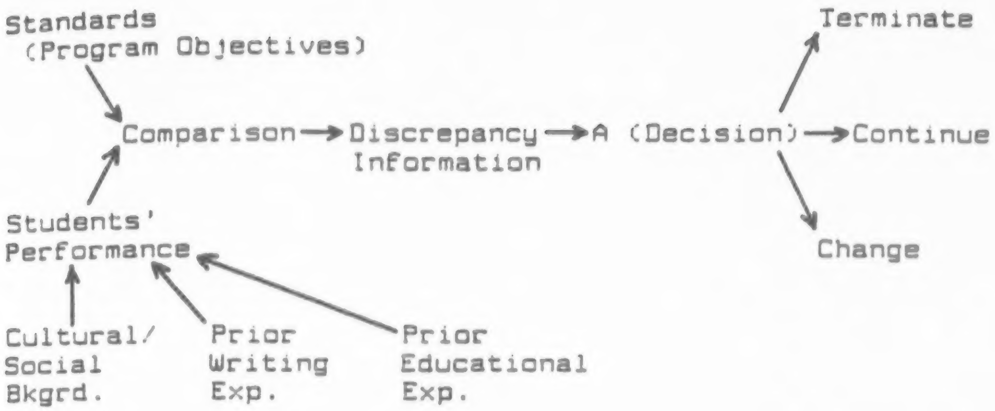


Figure 5. Model for College Writing Program Evaluation.

Discrepancy information leads to decisions about whether to continue the course in the same manner, change the program's standards or objectives, or discontinue the course. Also, discrepancy information allows the evaluator to detect deficiencies or shortcomings in the program, the identification of which could lead to a change in the content or pedagogy of the program or a change in the program operation. A fifth stage could provide information to the evaluator about cost-benefit after the first four stages have been completed. The evaluation model is comprised of four stages.

In Stage I, the evaluation task identifies program objectives and the mission of the institution. During this initial investigation, written documentation on the writing program's objectives, coupled with the written mission of the institution, provide a basis for the initial evaluation.

Using the Provus model, Worthen and Sanders (1973) describe a guide for obtaining important information in the initial evaluation stage:

-- A description of the population and the criteria employed in their selection.

-- A description of the staff, the criteria for their selection, the level of their preprogram competency, and the expected level of their competence following any inservice training.

-- The major terminal objective of the program; that is, the behavior students are expected to demonstrate upon completion of the program.

-- The sequence of enabling objectives and the nature and sequence of learning experiences that led to the attainment of these objectives.

-- Characteristics and entry behavior of students upon their entry into the program.

-- A descriptive list of administrative support requirements, facilities, materials, and equipment.

-- A description of staff functions and the number and type of positions.

-- The casting of all program activity in a time frame so as to position events relative to each other over time. (pp. 192-193)

During Stage I, the identification stage, once the program objectives are recognized, the evaluator examines first-year students who are entering the writing program.

According to Witte and Faigley (1983), the cultural and social context of the institution is an "extremely important component of a writing program, for it imposes certain restrictions or constraints on what the writing program can do" (p. 43). An important aspect, the students themselves, their abilities, as well as their career goals, can influence the shape of a college writing program (p. 44). Through an examination of these influences, which direct students' lives and have a bearing on their success in college, evaluators can make a determination about the writing program and find an adequate understanding of how and why the program operates.

The needs assessment evaluation model is based on the importance of understanding people and programs in context. Patton (1980) describes qualitative research as "a commitment to study naturally occurring phenomena without introducing external controls or manipulation; and the assumption that understanding emerges most meaningfully from an inductive analysis of open-ended, detailed, descriptive, and quotive data gathered through direct contact with the program and its participants" (p. 55).

At an American Educational Research Association symposium, Pattan (1980) stated that several major evaluation researchers (Stake, Popham, Stufflebeam, and Worthen) explained that their work is seldom guided by and directly built on specific evaluation models. Rather, they claimed that each evaluation problem requires more flexibility than is likely to be provided by any single model (p. 58).

A uniqueness about my model is that evaluation is planned at the same time as the course is being developed, as typified in Provus' Model. However, parts of several other models emerge in my evaluation strategy for decision-making.

During Stage II, or program installation, it is important to utilize the information about students' backgrounds and prior experiences, both writing and educational, to record discrepancies about what the planned program of writing instruction contains and what instruction students need in the classroom. During this stage of the evaluation process, information pertaining to discrepancies between what students actually need and what the program offers are obtained in order to secure effective control over the treatment to which students are exposed (Worthen & Sanders, 1973, p. 197). Another important point Worthen and Sanders make is that evaluation should insure that standards be used for assessing program performance and that these standards be consistent with the philosophy of the program being evaluated (p. 189).

Once the data are collected in the form of a needs analysis, Stage III of the evaluation process requires certain steps to compare program objectives to students' needs. These steps include: listing the terminal program objectives in sequence; listing the enabling objectives under each terminal objective and experiences/activities to be encountered; and, finding correlates between course offerings and students' needs (Worthen & Sanders, 1973, p. 200). Provus (1971) claims that a delicate balance is necessary between spending time and effort on program analysis prior to the teaching sequence and after obtaining feedback on students' needs in order to insure success (p. 203).

Finally, Stage IV examines whether or not the program is worthwhile in terms of closing the gap between what entering students need and what the writing program offers. In this stage, Provus believes that many of the problems concerning negative relationships between course offerings and students' needs can be resolved with inservice training for faculty right at the time of evaluation.

Traditional evaluation models have assessment as the final stage in the process. Incumbent upon an evaluation process is the charge to produce useful information that can be used at the time the program is taking place. Adaptation of techniques and strategies for implementation casts faculty into the role of teacher/developer/researcher while in the role of evaluator. Teachers as evaluators can develop positive attitudes in themselves toward being researchers in their own field (Harper, 1988).

The needs assessment model for evaluating college writing programs involves composition faculty at the college level working to interpret students' capabilities and implementing methods to ensure success in the college classroom. Evaluation is conducted for the sake of the institution and its students. House (1974) says that the evaluator who intends to appraise a program for the sake of outsiders is like "evaluating a bear trap by sticking a leg in it" (p. 621).

The Actual Study

My study involving the backgrounds and writing experiences of entering college students used verbal data collected during 48 hours of interviews: 36 hours with students; six hours with participants' high school English teachers; and, six hours with participants' parents. Examining the experiences students bring with them to a college writing program has an impact on the course structure and pedagogy in the college composition course.

Cronbach, Abron, Dornbusch, Hess, Hornik, Phillips, Walker and Weiner (1980) explain that although evaluators tend to think of their main product as formal, written communications, these are clearly insufficient. They also state that informal and usually oral statements are potentially influential for evaluation purposes (p. 185).

Before the semester began in the fall of 1989, 30 first-year students from Horry and surrounding counties, who scored one out of a possible four on the holistically scored placement essay, were identified as possible participants in the study from a total of 643 incoming students. Table 4 presents detailed information on first-year students at USC-Coastal Carolina College, a small university in the southeast.

Table 4

First-Year Students' Registration Statistics, Fall, 1989 (Full- and Part-time)

Female	355	Male	288		
Black	28	Caucasian	593	Other	22
Horry Co.	295	Neighboring Cos.	83	Other	265
Age 17-19	295	Age 20-29	61	30-Up	287

Source: Office of Institutional Grants and Research (October, 1989).

From the field of 30, six students were selected. These six students were willing to assist in the research effort and agreed to volunteer their time to help. In addition, I chose representatives from the different geographical areas of the student population. Among the volunteers, I selected three females and three males: four Caucasian, two Black; five from Horry County, one from a neighboring county; four in the age 17-19 category; one in age 20-29 category; and, one in the age 30 and up category.

I scheduled two one-hour group interviews with the six participants during the first week of school. Both of these hours were used as introductory sessions where I did not do a lot of probing. I used the time to explain my research and introduce the evaluation model they would come to help me construct during the course of the research study.

Also, during the first week of classes, interviews were conducted with a first-year remedial class by two research assistants, each using one hour of time. I observed seven hours of first-year remedial classes during the next three weeks of class. Miles and Huberman (1984b) explain that multiple sources are the best source of verification and triangulation.

During the second, third, and fourth weeks of the semester, I conducted 12 hours of individual interviews with the six participants, approximately one hour during each of the two interviews. During the first interview, I asked questions about their prior educational and writing experiences. The second individual interview focused on their personal lives and social/cultural backgrounds. It was during this period that I led discussions with seven different first-year remedial classes and conducted surveys about their past writing experiences. I also visited six different high schools and interviewed the English teachers of my research participants.

In the last four weeks of the study, I interviewed parents of five of the six participants by telephone and had several informal interviews with the participants. I visited the homes of three of the participants and spent additional time interviewing, observing, and recording field notes. The last day of the eighth week of class, participants handed in their memory journals they had kept since the beginning of the semester.

Interviews ranged from individual to group, and I interviewed students, teachers and parents. The audiotapes were transcribed into 316 pages of text and, from that point, the transcriptions were coded according to the three categories of specific information needed: students' social and cultural backgrounds; students' prior writing experiences; and, students' prior educational experiences. This division of information afforded a basis for categorizing information in the data analysis. "Typological analysis involves dividing information into groups or categories on the basis of some canon for disaggregating a whole phenomenon" (Goetz & LeCompte, 1988, p. 183). Using this method of data collection also allowed easy scanning for patterned relationships.

In addition to the verbal data I collected during 48 hours of interviews, two hours of interviews utilizing two participant research assistants were used to elicit in-depth information that helped me in my attempt to understand the perceptions of students and, also, to substantiate the information I had learned during the participant interviews. The approach used by the two research assistants, the Focus Group Interview, is an exploratory procedure used to generate hypotheses to help confirm the results of other qualitative research (Bers, 1987). Research assistants spent one hour each with a class of English 100 students. Audiotapes from their interviews were transcribed into 20 pages of information. I spent six hours interviewing the parents of five of the six participating students and three hours taking field notes and making observations in three of their homes. Informants' high school teachers were interviewed which provided another source of data; all of this information offered further insight into students' social/cultural backgrounds, as well as their prior writing and educational experiences. (see Appendices for sample interviews)

House (1974) points out that "validity is provided by cross-checking different data sources and by testing perceptions against those of the participants" (p. 37). He adds that researchers should look for convergence of data sources and develop sequential explanations concerning the questions being studied. As suggested by Coleman (1972), I strove for openness and neutrality during the interview process.

Table 5 illustrates stages of the Needs Assessment Model for college writing program evaluation.

BEST COPY AVAILABLE

Table 5

Stages of the Needs Assessment Model for College Writing Program Evaluation

Stage I: Identification

Institutional Mission

Examination of: Program objectives
First-year students' experiences

Stage II: Installation

Utilization of: Information about program
Information about students

Determination of: Students' needs analysis

Stage III: Comparison

Correlation of: Program offerings
Students' needs

Stage IV: Decision

Resolution to: Continue program
Alter program
Discontinue program

Program Description

According to Dr. Jill Sessoms, chair of the USC-Coastal Carolina College Writing Intensive Committee and member of the first-year composition committee, English 100 has been an integral part of the college writing program since the 1970s when an influx of students with poor writing skills indicated a need for remedial composition instruction.

USC-Coastal Carolina College recognizes its loyalty to the immediate area, admitting local population first, the rest of the state of South Carolina next, and out-of-state residents last. International students are encouraged to enroll, also. This commitment is listed in the institution's Statement of Purpose (see Appendix B).

Initially, English 100 was designed for students with low SAT scores. However, with the introduction of a comprehensive testing program using holistic scoring by trained raters in 1984, the course now includes all first-year students who score one (on a scale of one to four) on the placement test. On the placement test administered to all incoming students, they are required to write a well-developed essay during a one-hour period. Those who complete the assignment with a two, three, or four as a score are placed in English 101, a three-hour composition class that carries three credits toward graduation. Those students who score one are enrolled in English 100, Basic Writing and Grammar, a three-hour course that has no credit.

Course objectives approved by the faculty composition committee and listed on the department-wide syllabus are: to improve your writing skills; to improve your reading skills; to review the basic grammatical concepts and punctuation rules; and, to improve your spelling and build your vocabulary.

Among the expectations listed for students include being able to organize, write, and edit a well-developed paragraph and attendance at the campus Writing Center as required by the instructor. As the course title states, grammar is a basic part of instruction, as well as instruction in spelling and punctuation. Although no formal grade is given, students must have a C average at the end of the semester and must be able to write a well-developed paragraph on the final exam in order to enroll in English 101. English 100 is a three-hour class that meets either on a Monday, Wednesday, Friday or Tuesday, Thursday schedule, with absences permitted as in credited classes. The course contains a reading component and students read short stories, essays, magazine and newspaper articles, as required by individual instructors. (see Appendix A)

Student Population

Participants in the research study were drawn from the entering first-year population at the University of South Carolina/Coastal Carolina College. USC-Coastal Carolina College serves a part of South Carolina known as the Waccamaw Region, which includes Georgetown, Horry, and Williamsburg Counties. The college is located in Conway, South Carolina, one of the population centers of the region. Also the county seat, Horry County is the largest of the three counties making up the region. This region, which is located in the northeastern coastal area of South Carolina, is bounded by the North Carolina line on the north, the Atlantic Ocean on the east, the Santee River on the south, and Marion, Florence, and Clarendon Counties on the west.

The Waccamaw Region embodies in almost every respect what the popular press throughout the country have come to refer to as the "New Poor." If the Southeast has been hard hit from the economic standpoint in recent years, South Carolina has been among the hardest hit, and the Waccamaw Region has been among the hardest hit areas from the economic standpoint of just about any area of South Carolina. In Georgetown County, for example, the unemployment rate has been in the area of 16 percent for the last several years, while in Williamsburg County it is well known that most of the adult population of the county, for various reasons, receive welfare. Serving what has traditionally been one of the poorest areas of the United States, USC-Coastal Carolina College's needs are profound, the money available always being several years behind the needs identified.

Investigation of the population growth within the Waccamaw Region reveals a migration increase of about 20 percent. During a recent 10-year period, the state of South Carolina had a net increase migration of about 11 percent, indicating the Waccamaw Region is growing faster than the State as a whole.

The more rural areas of the Waccamaw Region are predominantly Black. For example, Williamsburg County is by far the most rural of the three counties, and it has the highest percentage of Black residents. On the other hand, Horry is the most densely populated, and it has the largest white population. (Office of Institutional Grants and Research, October, 1989)

Located near Myrtle Beach, the college was formed in 1954 with the purpose of providing educational opportunities for the citizens of Horry and neighboring counties. Now, almost 40 years later, the primary goal of the college is virtually the same, as more than 60 percent of the student population comes from the Waccamaw Region. In its institutional mission, USC-Coastal Carolina College has a three-tier admission policy. This admission policy serves in order of preference its immediate service area; second, the rest of the state of South Carolina; and, third, out-of-state students.

In serving the citizens of the region, the admissions policy guarantees that any local student with a high school degree or its equivalent be allowed to study at the college. Many of the students are older; 35 percent are twenty-five years old or older; slightly more than half are women (52%). Most of the students have jobs, many full-time and some part-time. Many of the students are parents, especially middle-age mothers, and most are first-generation college students.

In the fall of 1989, a record population numbering over 4,100 students was enrolled in the four-year school, the largest enrollment since its beginning. Of the 643 first-year students 376 were placed in English 101, a three-hour credit class, and 267 were placed in English 100, a three-hour class bearing no credit, designed to prepare students for English 101. The placement process has been in operation since the summer of 1986 when an IUP graduate, Dr. Jill Lamm Sessoms, instituted its beginning.

Placement testing is traditionally done in the summer when students are on campus for fall orientation.

At that time, they are given one hour to write on a single topic which is presented to them. Trained raters read the essays holistically and make a decision on whether students should be placed in English 100 or 101. Faculty in the English Department consider this to be "the most effective means of assessing student writing for institutional and instructional purposes -- that is, to rank students for the perceived needs of the institution and to help individual students write better" (White, 1989, p. 91).

Of the 267 students who scored one on the essay placement test, I selected 30 students who were to be enrolled in English 100, all from Horry and neighboring counties. After selecting the students, I looked at SAT scores for these students, hoping to detect great differences in high/low ranges for students. No great range in SAT scores existed in the 30 students selected; all scores were within the 250-500 range. Table 6 presents a detailed account of SAT scores for the 30 students I selected.

Table 6

SAT Range for Students Scoring One on Placement Test

		Verbal	Math
White Male	8	260-440	360-580
Black Male	3	330-420	280-470
White Female	15	250-430	300-500
Black Female	4	(GED; no SAT scores available)	

I telephoned each of the 30 students, and all but one were willing to assist in the research. In my final selection of the six participants in this study, I used students who were willing to give information and, also, seemed agreeable to spend the time with me, even allowing me to visit their homes. It was important that I find participants who were friendly and seemed not to mind the intrusion that I would make into their lives. Spradley (1979) agrees that "people everywhere learn their culture by observing other people, listening to them, and then making inferences, and the ethnographer employs this same process of going beyond what is seen and heard to infer what people know" (p. 8).

Data Selection and Preparation

Students used in this project were enrolled in English 100, having been placed there as a result of the entrance essay test completed during the summer.

From more than 600 essays, I selected 30 students, with whom I spoke by telephone in one day, who were willing to assist me in this research. Actually, I had the consent of all of the students, except one, at the end of my telephone interviews. From the 29 students, I chose six participants: Two white males, one black male, two white females, and one black female. Of these students, five resided in Horry and one in a neighboring county. My selection was based, in part, on the male/female, white/black, and local population enrolled in the first-year class. Also, in order to obtain a representative sample, I used four students in the 17-19 age category, one student in the 20-29 age category, and one student in the 30-up category.

I prepared to follow the three most important elements of ethnographic interviewing: explicit purpose, ethnographic explanations, and ethnographic questions, on which Spradley (1979) focuses (p. 12). I tried to be conscious of these elements whenever I met with participants. "The informants, first and foremost native speakers, are engaged by the ethnographer to speak in their own language or dialect and, working together, they produce a cultural description" (p. 25).

Data Collection

I developed a systematic record keeping procedure for handling all materials. First, transcriptions from audiotaped interviews were labeled and filed. Then, all written artifacts were analyzed upon collection and placed in a file folder for each participant. In addition, written artifacts were coded according to information related to my research questions. Field notes from class discussions, formal and informal observations, and conversations were summarized on a regular basis during the 10-week study. From these notes, I began building my model for evaluation and making gradual sense of the phenomena. I was able to do so by contrasting, comparing, cataloguing, and classifying all of the information as I collected it, which Miles and Huberman (1984b) recommend.

During the project, I kept detailed information and began the process of data reduction in reviewing the notes and transcribed material. Nearly 30 pages of informal notes were kept from observations and discussions; these were never put into any transcription or typed form.

A written record of each interview was kept on file. Interviews were coded according to three general categories of students' past writing experiences, their past educational experiences, and their social/cultural backgrounds.

> Ethnographers cannot escape the use of language in carrying out their investigations. Asking questions, listening to casual conversations, interviewing, taking field notes, analyzing data, writing the ethnography all involve words, phrases, sentences and, most of all, meaning. Ethnographic discovery makes maximum use of native language and in ethnographic description, and meanings should be encoded in the language as closely as possible. (Miles & Huberman, 1984b, p. 24)

At the end of the study, I collected memory journals from the six informants who had written daily entries about their prior writing experiences. Student memory journals totaling 156 pages were coded so that I could distinguish relevant themes in their writing. The same coding device was used that related to the research questions to provide another source for data analysis.

Table 7 contains a listing of techniques used in the collection of data.

Table 7

Data Collection Techniques

	Hours	Pages of Transcribed Text
Researcher Interviews, Surveys, Observations, and Field Notes:		
Student Participants	36	316
High School Teachers	6	26
Parents of Participants	6	30
Research Assistants	2	20
Surveys	7	147
Observations	11	
Field Notes		30
Student Writing:		
Memory Journals		156
Placement Essays		6
Total	68 Hours	731 Pages of Text

Transcribing and Coding the Tapes

All interviews, individual and group, were recorded on micro-cassette tape and each tape was marked clearly to insure correct identification for transcribing purposes. I verified the proper identification of each tape by listening to the beginning of the dialogue.

Tapes were given to a typist who transcribed all of the tapes for this study. Transcribing took place on a standard dictaphone device with a foot pedal that allowed the typist to pause and review information whenever necessary. The typist was instructed to use the word "inaudible" where no words could be heard in the course of an interview. I also instructed the typist to consult with me over any problems or instances where interview information could not be heard. All transcriptions were completed on a word processor and printing was double spaced to allow for easy reading and coding. In all, 392 pages of text were transcribed from 50 hours of recorded sessions.

Coding was completed in an attempt to categorize interview responses according to students' social and cultural backgrounds, prior writing experiences, and prior educational experiences. Each interview situation was designed so that I might obtain responses that could be coded into the three research categories.

Reliability of Information Gathered

To insure the reliability of the information gathered from the informants, two independent interviewers conducted one-hour sessions with two classes of students without the primary researcher present. One interviewer holds a Master's degree in English and has 30 years of teaching experience, 20 years on the college level, specializing in composition. She is an assistant professor at a community college in another state and conducts numerous workshops on writing theory and practice. Her primary responsibility was to gain information from students on their prior writing experiences in the remedial composition class of 20 students she interviewed. Appendix G contains the transcribed text from her audiotaped interview. The second interviewer holds a PhD in educational counseling and has experience in group discussions, particularly with the Focus Group interview technique. His discussion with the students centered around their social and cultural backgrounds in the remedial class he interviewed. This type of interview, described by Bers (1987), is instrumental for obtaining honest information from participants.

Also, three additional forms of data collection yielded supportive information. The first was the six hours of interviews I conducted with participants' high school English teachers. Three home visits and interviews with parents of five informants were additional data sources. One of the informants is married and her parents are both dead. A third area of information that proved helpful was the group discussions I held with seven classes of English 100 students; seven additional hours of class discussions were held in English 100 classes, with the consent of their professors, in which I conducted a survey about their prior writing experiences.

Data Analysis

The data collection timetable and procedures allowed for information that yielded three different categories of information about experiences first-year students brought with them to a college writing program. The first type of information was their prior educational experiences. The second source of information was students' prior writing experiences and, finally, the third source of information was their social/cultural backgrounds.

Excerpts from student, parent, and teacher interviews, as well as material from students' memory journals, are presented in Chapter IV that reveal information about each of the three research categories. Each category of data helped to shape the evaluation model. With each successive interview, class discussion, and observation, I grew closer to constructing a model that explained the phenomena I received. Over 390 pages of transcribed interviews with students, and their parents and teachers provided a rich source of information that, because of the amount of material, I coded into three areas used in the needs analysis.

The result of the design of data analysis was the use of several categories of information, both researcher-imposed and participant-derived, on which to base a students' needs assessment. The three categories of information provided a basis for the design of an evaluation model for college writing programs. Additional data sources employed in this study formed a triangulation, described by Miles and Huberman (1984b) as a means for verifying qualitative data. Data that come from two or more sources qualify as adequate information in a qualitative study. Information about an assessment of students' needs was derived from the six students themselves, their parents, and their high school teachers. Field notes from personal observations in three of the students' homes, findings from two research assistants, and seven class surveys/discussions with English 100 students were used to verify the information received. Figure 6 represents a triangulation of data used in constructing the evaluation model.

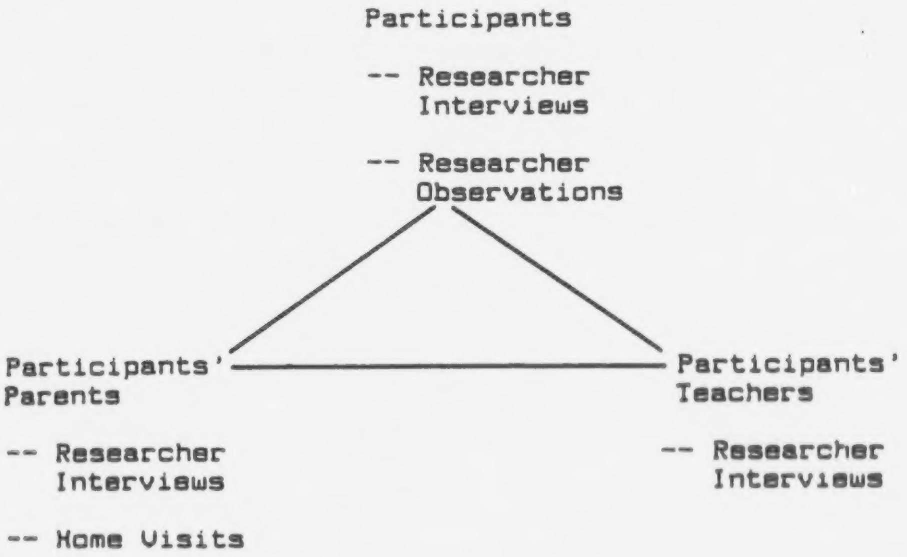


Figure 6. Triangulation of Data Collection.

Three types of analysis activity and the activity of data collection itself formed an interactive, cyclical process in my study. Miles and Huberman, (1984b) recommend that the researcher steadily move among the data during collection, then shuttle among reduction, display, and conclusion drawing/verification for the remainder of the study.

The primary purpose in undertaking this study was to devise a model for evaluating college writing programs based on Provus' Discrepancy Model of evaluation. I began with a large group of students, singled out six informants who were representative of the first-year student population, and then completed in-depth interviews with them and, also, their parents and teachers in an effort to construct a model for evaluating college writing programs.

Basic Tenets of My Discrepancy Model

> There is a need for an evaluation model that facilitates program design changes in input, process, and output through inevitable stages of program development while at the same time gathering data essential to judgments about the effectiveness of the program and how it may be improved at any stage of development (Provus, 1971, pp. 24-25).

In my needs assessment model for evaluation, the first step is describing the Standard (S). In a college writing program, this entails a description of the first-year remedial course expectations of students. Ideally, students are expected to perform at a level of competency for first-year college students.

Once the Standards (S) are described, the next step is to find out, in actuality, the nature and function of the writing that students have completed prior to entering college. Also, it is important to know the social and cultural backgrounds of those students for whom the remedial program is designed. This is noted in the model as the Performance (P).

A comparison between S and P yields Discrepancy (D) information. The discrepancy information, collected from a sampling of the student population through qualitative research, aids in making a judgment about the program. Decisions are then made to continue, alter, or discontinue the writing program on the basis of this discrepancy information.

The time element is crucial to the success of the evaluation design. Completed in a matter of weeks during a single semester, the formative evaluation takes place while the program is in progress rather than at the end of the semester.

The relative low cost of the needs assessment model has to be noted, also. Requirements of the evaluation process include one researcher and one typist/ transcriber. Additional assistance may be derived from other English department faculty members. Also included in the cost analysis should be salaries for these researchers.

The needs assessment model offers a systematic approach to evaluating a college writing program without offering negative criticism of administration, faculty or students. This model can be utilized to structure data necessary for program decisions that will benefit students. In addition, the model is explicit about how evaluation is used for improvement as well as assessment. My research in the evaluation experience at USC-Coastal Carolina College proved useful in shaping my model.

Prominent events in the needs assessment evaluation are listed in Table 8.

Table 8

Prominent Events in the Needs Assessment Evaluation

Stage I.	Identify program objectives Review institutional mission Examine students' experiences
Stage II.	Utilize information to develop needs analysis.
Stage III.	Compare program offerings to students' needs
Stage IV.	Decide whether to continue, alter, or discontinue program

CHAPTER IV

RESULTS

Overview

Results are reported in this chapter from my research investigation. Interview data were gathered in formulating a needs analysis based on the Provus Discrepancy Model for evaluation. In my evaluation model, discrepancies are noted where college writing program standards are expected and students do not meet those standards.

Information from my research questions was fundamental in the construction of the evaluation model. Decisions about whether to continue the writing program as it is, change it in some way, or discontinue the program are based on the results of data gathered in categories of students' prior writing experiences, their educational experiences, and their social and cultural backgrounds. This discrepancy information created the foundation for the needs assessment evaluation model.

Interviews with students comprised the bulk of this study. Important were individual and group interviews with the six research participants and survey/discussion sessions with seven classes of remedial writing students; this served as the primary source of information about students' prior writing and educational experiences and their social and cultural backgrounds.

Secondary sources included interviews with five of the six participants' parents and the high school English teachers of the six participants. Two additional and valuable sources of data were the memory journals kept by the six participants during eight weeks of the study and surveys/discussions I conducted in seven first-year remedial writing classes.

Two research assistants conducted interview sessions with first-year writing classes. Also, I collected field notes from class observations, discussions, and visits to three of the participants' homes.

Collecting information directly associated with my research questions using several sources helped me to focus my concerns on the three areas used as the basis of my needs assessment model for evaluation. I was able to use the multiple sources of data gathered in my study for cross checking the information, recommended by Miles and Huberman (1984b). Also, Patton (1980) relies on consistency among data from different sources and reasonable explanations for differences in data to contribute to the credibility of the findings presented in an evaluation report (p. 331).

Application of the Model

A fundamental problem in evaluation models as they have been implemented in the past is the lack of concern for the individuals for whom the evaluation is conducted. The needs assessment model for college writing program evaluation reflects the sensitivity and subjectivity required for improving a college writing program.

The key phrase is needs assessment which identifies the primary purpose of this model. In the analysis of discrepancies found during the evaluation, students' needs are compared to program offerings. The result is a program that meets those specified needs.

Decision-makers in an institutional setting usually interpret the results of traditional evaluation efforts as negative criticism of teachers, students, and/or administration. Many times the evaluation is disregarded, totally rejecting the evaluation's conclusions. In the needs assessment model of college writing program evaluation, a judgment is made about the value of the program in relation to the needs of entering students. The entire process is defined in a positive light since guidelines for this model require examining the realities of the program and students' needs. The evaluation procedure avoids focusing on teachers and administrators.

The needs assessment model begins with an acceptance from instructional staff and administration that, whatever students' needs are, they must take the responsibility to recognize the data and act on it.

Results from the three primary fields of investigation follow. Information from students' prior writing experiences, prior educational experiences, and social/cultural backgrounds are fundamental in the construction of the needs assessment model.

Social and Cultural Backgrounds

The most important dimension of the needs assessment model for evaluating college writing programs addresses students' social and cultural backgrounds. Information about the backgrounds of the first-year remedial writing program participants and the Waccamaw Region of South Carolina played a significant role in my evaluation model.

Research into the social and cultural backgrounds of my participants confirms other research efforts that link writers with their community of language and experience. If the institutional mission is to serve the needs of the local population, a necessary component in the evaluation model is to determine the needs of the entering student population. A college writing program, in turn, must be equipped to meet those student needs

BEST COPY AVAILABLE

through finding discrepancies between what writing experiences students bring with them to the program and what the college writing program delivers to students.

Similar to the students in Heath's (1983) study, first-year writing students in my research project learned their community's ways of using language to get along with people and to accomplish their social goals (p. 145) and did not see the necessity in being able to write well other than graduating from college. During the first interview, one participant described what she saw as the role of writing in her future.

> Participant: I'll go to college for four years and then I'll get a job that I probably won't have to write much in. I'm not going to be a teacher. I know lots of people who've been to college and have good jobs and they don't have to write. I had to get in a remedial English class because I didn't concentrate on that (placement) test. I can write when I have to. I know better. I've always had trouble with commas. That's what makes my writing bad. But I'll get a job with a secretary to do all of that for me.

Research emphasizes the point that human beings use language to make sense of themselves and their world (Berthoff, 1981; Heath, 1981, 1986; Jones, 1972). If we want to understand students' writing, teachers must look at the world with which writers have a direct relationship. Participants in this study came from homes where family members did very little writing or reading. When I asked students' parents about the kinds of writing they, themselves, did, they included letters, Christmas cards, lessons for church. They felt writing was a private activity, meant to be shared only with the person to whom they were communicating. Participants had never seen any writing that belonged to their parents other than letters, notes, and shopping lists. Writing was not a priority among the parents and there was little interest in extending their writing habits or improving their children's writing, except in writing related to specific school tasks. One parent described the nature and function of writing she and her husband did.

> Parent: I write a lot more than he (husband) does. There's not a week that goes by that I don't send somebody a card in the hospital or some occasion. Now I don't do any kind of writing like the kids do. I did that kind of writing when I was in high school. I'm always making lists, notes to myself or to my husband. Sometimes he writes out a note to me or the kids. That's about all. Maybe a note, sometimes, to pick up something at the store or remember to do something. I teach Sunday School

> and sometimes I write out things about the lesson on a piece of paper. Things I'm going to say. I don't even try anymore to help the kids, except when they have a report. Sometimes they'll ask me how to spell a word.

Studies have examined unskilled college writers in their attempts at academic discourse (Shaughnessy, 1977; Lederman, Ryzewic, Ribaudo, 1983). What these studies found were students attempting to make meaning when they had no real knowledge, or background, in academic types of writing. These studies indicated that students need a pedagogy that allows them to be respectful of the language practices they bring to school from within the community if they are to be successful writers. Heath's (1983) research emphasizes the point that students learning to write should be viewed as an extension of their oral language development. Now that they had entered college, participants felt they needed to prepare for the writing mode which meant leaving behind all of the language and personal ideas they ever held. One participant expressed this idea and all others agreed.

> Participant: Now that I'm in college, I've got to do all those things I learned. Find a nice, quiet place to write. Make sure I use five paragraphs, an introduction, three in the middle, and one for

the conclusion. Check the spelling, comma splices, make sure I don't use contractions that are not allowed in formal writing. Check over my essay and see there are five to eight sentences in each paragraph.

Similar to Heath's (1983) Trackton community, participants had no models existing in their homes for reading or writing. Other than the newspaper and the Bible, neither the participants nor their parents read or wrote for enjoyment. Research suggests a "dynamic relationship exists between writing and reading, especially in the younger years" (Bissex, 1980; Ferrairo & Teberosky, 1982; Teale & Sulzby, 1986). The church was the focal point for the writing in four of the participants' homes. Reading materials in the homes consisted of magazines and information that arrived in the mail. Figure 7 shows the reading material found in six participants' homes.

Newspaper	(6 homes)
Bible	(6 homes)
Redbook	(2 homes)
Better Homes & Gardens	(2 homes)
T.V. Guide	(4 homes)
Sports Illustrated	(3 homes)
National Enquirer	(3 homes)

Figure 7. Reading Material Found in Six Participants' Homes.

The mission of USC-Coastal Carolina College is to provide educational opportunities for the population of the Waccamaw Region, allowing students of varying backgrounds the chance to obtain a college education. Obtaining a college degree was foremost in the minds of participants as they would be the first persons in their families to graduate from college. One parent who had not graduated from high school explained the meaning of the college degree for her daughter to the family.

> Parent: If she does this (graduates), she'll be the first one in the family. It used to be high school was the top diploma. Now you can't get the job you want with that. You got to have the college diploma. I'll be proud. It'll be nice having a smart one around. Coastal is a lifesaver for a lot of people around here. The college is

right here and she can live at home. I don't know many people who graduated from college.

At the end of the semester, five of the six participants had successfully completed the remedial writing program and enrolled in classes for the spring semester, 1990. All participants expressed concern about continuing their education and wanted to succeed since they would be the first persons in their families to graduate from college. Table 9 shows the education level of the adult population in South Carolina, which is 25 years and older.

Table 9

Education Level of Adult Population

County	Persons 55 and Older	4 years high school	4 years college
Horry	57,090	17,256 (30%)	7,143 (12%)
Georgetown	22,757	6,132 (27%)	2,529 (11%)
Waccamaw Region	99,737	28,656 (29%)	11,420 (11%)
South Carolina	1,733,022	468,796 (27%)	232,629 (13%)

Source: Office of Grants and Institutional Research (October, 1989).

Since the majority of the student population reside in the immediate area, the institution must address the needs of those entering students. Witte and Faigley (1983) attribute the shaping of a particular writing program to the abilities of the students enrolled. Variations in the backgrounds of students, they state, can affect the ways students are able to learn and the way writing is taught at the college level (p. 44).

From birth, Halliday (1977) says, children construct for themselves a social semiotic, a model of the culture of which they are members. The understanding of this process constitutes what many researchers refer to as the microsociology of knowledge, the social construction of reality from encounters of daily life.

One of the most crucial indicators of economic and social reality in the Waccamaw Region is the income level of the residents. Of the counties in the Waccamaw Region, Horry County, where the majority of the local student population is derived, has the highest per capita income which, last year, was $375 less than the state average. Williamsburg County, another county in the Waccamaw Region, was $2,448 lower than the state average and had the lowest income level of any county in the state. Figure 8 shows per capita incomes for the counties of the Waccamaw Region, South Carolina, the Southeast, and the United States.

Area	Dollar Amount
Georgetown Co.	$6,430
Horry Co.	6,893
Williamsburg Co.	4,820
South Carolina	7,268
Southeast	8,111
United States	9,521

Figure 8. Per Capita Income for Local Areas, State, and Nation (1988).

Source: Office of Institutional Grants and Research (October, 1989).

Family income is another indication of the socio-economic status of families in the area. The median family income for the counties where most of the college population originates is shown in Figure 9.

Area	Dollar Amount
Georgetown Co.	$16,542
Horry Co.	15,249
Williamsburg Co.	13,383
South Carolina	17,016

Figure 9. Median Family Income for Waccamaw Region and South Carolina.

Source: Office of Institutional Grants and Research (October, 1989).

Three of the participants from Horry County had family incomes that fell below the median family income. Like the majority of students at USC-Coastal Carolina College, all of the participants depended on loans from the government and local banks, in addition to other types of financial aid, like the Work-Study Program offered by the college.

In 1988, South Carolina ranked fiftieth in the nation in combined verbal and math scores for the College Entrance Examination, which was a rise from the previous year. South Carolina and the Waccamaw Region, in particular, are behind as a result of not having adequate resources to address a historically embedded social problem.

The Waccamaw Region is at the bottom of South Carolina's scores. The average verbal score in South Carolina was 395. The average math score for the same period was 431. The three counties that comprise the Waccamaw Region and make up 62 percent of the college population are as distant from South Carolina's average scores as South Carolina is from the national average. (Office of Institutional Grants and Research, 1989)

Heath (1983) writes from her study of two other Carolina communities, Trackton and Roadville, that individuals bring different language values and skills with them to school.

Students bring with them into an educational setting what they have found in their home setting. Nystrand (1982) explains that, "Language is the way it is because of what it must do for its users; and the psychology of writing is largely the individual's adaptation to certain environmental requirements. In the case of writing, these requirements result from the social environment, namely the writing community" (p. 14). When there is no community of writers, there is no way for students to have the social perspective, or social mechanism, for establishing and maintaining understanding among members of that community (p. 24).

Data from interviews, discussions, and surveys revealed little connection between writing and students' lives. Participants talked about writing assignments as "busy work" and "writing with no purpose." They discussed the act of writing as "difficult" and "hard to learn." Nystrand describes writing as no harder to learn than any other language system if the learner has important reasons for learning it. One participant who worked a 40-hour week while in high school reflected on what he saw as the purpose of writing.

> Participant: Sometimes I'd try to make sense of what we were having to do at school (the writing), and I didn't see no sense at all. I had to write up job descriptions for some guys who worked for us and I asked my teacher if I could use that in place of one essay. She said "No." I want to write like I'm going to need to on my job.

Because local students are influenced by an oral tradition, much like students in Heath's (1983) Trackton community, they would rather express themselves verbally than in writing. McKenzie (1980) supports the interrelationship between oral and written language in the classroom. Nystrand (1982) found that,

> Even in literate environments, written language does not so fully saturate the social environment as does the spoken language. The feedback required to learn to write, plus the motor skills required to master the written language system, is necessarily less available to the learner. (p. 84)

Participants felt more comfortable talking than writing, even in front of other class members. Claiming that talking just "came natural," they had difficulties envisioning the act of writing as anything less than "hard" or "difficult." They even sensed writing to be a sort of punishment, recalling some instances when they wrote hundreds of sentences for chewing gum or talking. Even when they wrote assignments for essays or stories, participants felt that writing was a chore. One participant described the hardships she encountered in writing.

> Participant: Give me something to talk about any day. I do better running my mouth than running a pencil. Used to be times when I had to run a pencil a lot because I'd run my mouth when I wasn't supposed to. I used to sit sometimes for three hours trying to think of something to write on. Didn't make no difference if I spent two hours or two minutes on something. It would still not be right.

Several students had been warned by their families not to get too caught up in the high life and language of college. They were to remember where their roots were and not ever be ashamed of their families. One participant told an interesting story about her grandmother's wishes for her education.

Participant: My parents are proud I'm here in college and they want to see me graduate. My grandmother told me not to "get above my raising" just because I was going to college. I think that was her way of saying she didn't want me to think I was better than anybody else in the family. I make sure when I'm around her not to talk too proper. She would think I think I'm better than anybody else.

Prior Writing Experiences

Another feature of my model for evaluating college writing programs is built on an understanding of students' prior writing experiences. Shaughnessy (1977) stated that the best writing programs are developed in response to the needs of individual student populations and as reflections of the particular histories and resources of individual colleges (p. 6).

All six participants claimed to have little knowledge of writing because they did not have to write much during their high school years. Participants had never completed journal entries or any writing for their own pleasure except occasional letters. Participants agreed that writing was completed in mandatory situations and they never wrote just because they had something to say; writing times were reserved for specific class assignments.

Emig (1971) and Britton (1975) conclude that students need more opportunities for expressive/ reflexive writing because that is the kind of writing in which they can be successful. Graves (1979) observes that students who are given opportunities to write "make some of the most rapid and delightful (writing) growth of their entire lives" (p. 2). One participant described her past writing experiences as extraneous affairs, or "big productions," in school.

> Participant: Usually, it seemed we wrote (in elementary and high school) when we had one big report to do, like a term paper or a project. Sometimes we wrote when we didn't have anything else to do, when the teacher was tired or ran out of work to give us. I didn't like those times. Almost always, we wouldn't get papers back then. One thing about the reports, like terms papers, we had to do all this work and then teachers would just put a grade on them and that would be it. You could just never write something like you wanted to write.

Taylor (1983) adds, "many times school writing is lifted out of context and becomes the focus of specific, culturally remote pedagogical attention" (p. 90). In a

1987 study of high school seniors, Hollandsworth found that students saw themselves as more successful writers when they could utilize what they had written, thereby making their writing meaningful.

As the student interviews progressed, I gradually came to see the accuracy in what Britton, Burgess, Martin, McLeod and Rosen (1975) observed as students moved from one grade to another. What their research suggests was that students' range of writing functions become more narrow and there are fewer chances for expressive writing as they progress through school. Also, they discovered students were not encouraged to write in ways that their overall writing ability might improve.

Research has shown that while students' writing assignments become longer with increasing grade level, they have to write less frequently (Donlan, 1974; Shaughnessy, 1977). Studies by Applebee (1981, 1982, 1984) and a study by Bader and Pearce (1983) showed a general lack of attention to writing in high school English instruction. One of the participants summarized his writing experiences during the last few years of high school.

> Participant: It seemed like we had to do more and more reading and less and less writing during the last few years of high school. I can remember

> writing pages, and I mean pages, in the seventh grade about planets and some other stuff. But, then, you got on up there, and it just seemed like reading was the most important. We read, yeah, I guess we spent most of our time reading things like Shakespeare's Hamlet and Macbeth. That was last year. We'd read and then act it out. Tests and stuff would usually be matching, fill in the blanks. And, years before that, if you did have to write, you had to write things that you didn't know anything about. Reports, like term papers, had to be long, sometimes 10 to 20 pages.

Most students perceived of high school English as a reading class rather than a writing class. Participants found their English classes to be periods where they were assigned reading tasks such as plays, short stories, or poems, and then tested on the selections with short answer, multiple choice, or true-false examinations. Clemmons (1980) found that most high school writing is limited to simple writing tasks, such as answering study questions.

Participants did not see the function of any of their classes as based on writing. Instead, they viewed their high school classes as comprised of reading, note taking, and answering questions about their reading or lectures in class. With the exception of an occasional book report or research paper, participants did little composing. All six participants claimed to have completed more writing assignments in elementary school than high school. One participant explained the differences between his elementary and high school writing.

> Participant: Writing was something that, it seemed, you used to do. Like grade school. You wrote in grade school. You were always writing in grade school. I can't even remember all the things I wrote. I just know that I did it a lot then. And it was fun. At least I think it was. My Moma still has some of the things I wrote from way back then. You get to high school and you don't have to write. Least ways, not unless the teacher tells you what to write. You get caught in a trap. It's not fun anymore. Because if you do have to (write), it's not what you want to write. You sort of forget how, too.

Parents' views were similar to the participants. At home, they saw their children complete more writing tasks in elementary school than in high school. Whenever their children did write in high school, parents stated that writing seemed to come in "spurts" or "cycles." One participant's mother recalls her child's writing experiences as short lived.

Parent: One week, he (participant) would be writing every night, in grade school and high school. Then, he wouldn't touch a pencil and a piece of paper for weeks. I never did know much about what he's writing after he got out of grade school. Children don't share so much with their Momas and Daddys after they get on up. But I could always tell when he's writing a big research paper. The midnight oil would burn then (laughs). He'd stay up until real late and I'd know that he was working on something real important. That didn't happen much.

Other participants' parents assumed their children were completing writing assignments at school since they weren't writing much at home. Four of the six participants graduated from high school with a high B average. Two of the participants received an A in their senior English classes, admitting that writing was "not all that necessary to make the honor roll." One parent reflected on her honor roll student's writing experiences.

Parent: I always wondered why she didn't do much writing and school work at home after getting in the upper grades, like she used to in elementary. She's always made good grades, so I never worried about it. I remember all the things she used to

> bring home in grade school. She was in the honor society so I never worried about her writing. I knew she was smart, smart enough to get her homework done in study hall at school. I never asked to see any of her work.

High school English teachers in my study revealed students' perceptions about writing were fairly accurate in terms of the amount of writing required for each year in school. Five of the six teachers in the study agreed there was more literature than composition taught in senior high school. One reason they gave for few writing assignments was the time involved in grading. All six teachers had class loads of between 130 to 146 students during the day; all classes had a minimum of 30 students.

> Teacher: It's impossible for me to grade every single sheet of paper students write. By the time I get through teaching everything I'm supposed to teach during the grading period, there's not much time to grade essays, tests, and research papers, although I have to. I try to get it done. Sometimes it takes me a while to get papers back to the kids, but I do get them back.

The six teachers in the study felt that students were either going to learn how to write in school on their own or not be able to write well. Teachers felt they covered aspects of writing well enough so that students could learn, even if they didn't have the opportunity to write often. One of the teachers introduced the writing process to her students; the others believed writing began and ended with the individual. It was up to the individuals, themselves, to be motivated enough to develop writing skills, most teachers felt.

All of the participants were unfamiliar with writing as a process. In discussions with seven remedial first-year writing classes, I found only four students (all from out of the state) who were acquainted with writing as a process. Teachers did not utilize peer evaluation, or even discussion of writing ideas, for fear of class disruption. One senior English teacher explained her hesitancy about having students write in class.

> Teacher: I feel like I'm on the firing line every time I walk in class. I have to be on my toes, constantly going from one assignment to the other. If I weren't, I'd have complete anarchy in my room. Even the seniors. You have to keep them busy or else they might forget who's in charge. If that happens, watch out. I've tried letting students work on essays in class, attempting to proofread, edit, with my help. What usually happens is a free

> for all. It's easy for college professors to talk about letting students work together, but put one of those professors in my classroom on a Friday afternoon. It's not going to be so easy. Sure, I'd like to spend time letting students learn how to write a really good paper, but my nerves just won't allow it.

When opportunities did arise for writing, all of the participants restated the ideas of not being able to write about anything they knew and, also, a lack of time. Most writing completed in the school setting, teachers and students said, was performed within the class period. Pianko (1979) argued that poor writing results from neglecting the recursive quality of the composing process. Pianko (1980) concluded that students spent too much time editing for errors in grammar, spelling, and mechanics. In the average 50-minute writing class, she found that students did not have time to explore the recursive quality of composing by rereading the text as they produced it and waiting for structure to emerge. One participant tried to familiarize himself with the concept of producing well-written text during the class period.

> Participant: Both my eleventh and twelfth grade teachers told me to get used to writing essays in an hour because I was going to have to do that in

> college. It (the essay) would have to be right, too. That meant no misplaced commas, comma splices, and no words spelled wrong. I got pretty good at it. I still made Cs, but I learned how to play the game. I just wrote the way she (teacher) wanted me to. That way, I couldn't get in trouble. Five paragraphs was what she liked, an introduction, three in the middle, and a conclusion. I still got things wrong, spelling mostly. Most of the red marks on my papers were spelling and commas.

Murray (1968, 1980) writes that students need to have time to allow meaning to evolve on paper. Writing, he explains, is an "act of recording or communicating. . . .a significant kind of thinking in which the symbols of language assume a purpose of their own and instruct the writer during the composing process" (p. 32). Teachers in this study recognized that students had no time to write a good essay in class. One veteran teacher explained that assigning topics and having students write in class was a good way to find out if students did their own work. He felt there should be little disparity between students' in-class and out-of-class writing. Another teacher readily admitted that writing in class gave students something to do, especially when she didn't feel like lecturing. She used writing assignments to keep students occupied, for example, when she wasn't feeling well. One participant described his view of in-class writing.

> Participant: Writing is an assignment that is done in one sitting. You only get one crack at it, so you better be good. It is a gift that God gives to a few people. He didn't give it to me. Writing is putting down on paper what the teacher has talked about so she'll think you know something. It is doing it so good that you won't have all those marks she puts on the paper, you just have a grade. The bad thing is there's not enough time.

Murray (1980) warns the teacher to "stand back and give students room to find their own meaning. . .The greatest hazard for the teacher is the natural tendency to supply students with the teacher's information, to make the teacher's connection, to use the teacher's language" (p. 17). All of the teachers commented about a "right" way to teach writing which included teaching punctuation, grammar (subject/verb agreement), and spelling. They all agreed that covering the different rhetorical forms was the only way to teach writing. One teacher described her twelfth grade syllabus.

> Teacher: I spend at least six weeks on punctuation. During that time, I review everything students should have learned by the ninth grade,

> commas, semi-colons, quotation marks. I also mark all of this on the writing they do and many times I let students rewrite the papers for extra credit. If they can't write (at the end of my course), it's not because they haven't been taught how. I usually begin with narrative writing, then move to expository like comparison/contrast, argument, persuasion. I always give topics. If I didn't, I'd be listening to students all day asking what they should write about. You can spend a lifetime with some students and they'll never be able to write a good essay. Most of the students who really want to learn, learn.

Participants agreed with this teacher's ideas of revision as making small-scale changes or corrections in word choice or spelling at the end of their papers. Teachers agreed that students had difficulty with topic choice and, therefore, they all assigned topics, especially for in-class writing assignments. Instructional emphasis was placed on spelling, punctuation, and sentence structure, in that order.

Sommers (1980) argues that unsuccessful writers do not understand revision and, thereby, concentrate on concerns of a lower order such as spelling and punctuation. Participants labeled the drills of punctuation exercises in high school as repetitious and boring and said they still had not learned the rules completely. Students could not remember any rules, as such, when asked what they had learned during the punctuation drills in high school. Calkins (1983) claims that when editing skills are taught in the context of a student's own writing, they are learned as well as taught (p. 35). One participant reported her difficulties with topic selection and lower order concerns in the writing classroom.

> Participant: It was hard finding things to write about. They (teachers) always expect you just to have information about a whole bunch of things stored up in your head somewhere. Never mind you don't care anything about the topic or maybe you don't know anything about it. It's also hard to think when the clock is ticking, too. It's bad enough when you're at home alone in a quiet place, but in the class it's impossible. I know I'm supposed to be able to write about a lot of things, but it's hard, trying to get everything right, like spelling, commas.

Students often have difficulty, Stubbs (1980) says, in understanding the purposes of written language, since many of the purposes are completely beyond their needs and experiences (p. 99). Also, Rose (1985) explains that difficulty in thinking while writing is a "block" that sometimes prevents writing in people otherwise sufficiently skilled and motivated. Notes taken by one research assistant during her interview with a class of remedial first-year writing students reflect some of the problems she saw with students' perceptions of writing.

> Research Assistant: Students obviously have writer's block. They are upset with themselves because they can't think of anything to write. Seems to be common among this group. They've never thought about the fact that this is common and happens to lots of people. They feel stupid because they can't think of things to write about. They fear so many things. One is failure because of spelling, grammar, and punctuation.

During the second through fourth weeks of the semester, I visited seven first-year remedial classes. Before each class discussion that lasted approximately 50 minutes, I administered an informal survey about students' prior writing experiences. Figure 10 shows the results of the survey.

-- Have you heard of the writing process?
Yes (4)
No (143)

-- In your last writing class, how long was it before your teacher returned papers to you?
1-3 days (11)
1 week (23)
2 weeks or more (89)
Never (24)

-- In your high school English class, did you ever write multiple drafts of a writing assignment?
Yes (27)
No (120)

-- In school, were you ever made to write for punishment?
Yes (131)
No (16)

-- Did you ever have conferences with your writing teacher about your writing?
Yes (9)
No (138)

-- Did you ever discuss your writing with classmates and/or have them look over your papers in writing class?
Yes (0)
No (147)

-- How often did you write in your last two years of high school?
Every day (0)
Once a week (17)
Once a month (102)
Hardly ever (28)

N = 147

( ) = number of first-year remedial writing students listing this answer.

Figure 10. Results of Prior Writing Experiences Survey for First-Year Remedial Writing Students.

Collecting data about students' prior writing experiences helped me in constructing my evaluation model. Part of my model is built on understanding the function and nature of writing students have performed before entering a college writing program. The value in this type of structural analysis is obvious to the evaluator. Information about students' prior writing experiences from three different sources was accurate in detecting discrepancies between what the present remedial program offered and what students needed. Additional information about students' prior educational experiences and their social/cultural backgrounds also aided in developing the model more completely. At this point, it is clear what Provus (1971) meant when he pointed out that the stages of the evaluation are not discrete and separate. Instead, they are likely to be intertwined, presenting feedback that decision-makers can utilize in every stage of the evaluation.

Prior Educational Experiences

Another fundamental step in the needs assessment model is making a determination about students' prior educational experiences. In this stage of the evaluation process, teachers and parents, along with the participants themselves, provided data about their previous education. While participants relayed memories of their elementary and secondary school years, teachers and parents presented an overall perspective on the quality of education within the public school systems that surround the college. This information fit the framework of my model in making a determination about students' educational experiences prior to entering a first-year college writing program.

Participants reside in the Waccamaw Region of South Carolina and are among the 62 percent of the local student population attending USC-Coastal Carolina College. Four of the participants graduated from high school in the spring of 1989, one graduated several years ago, and the oldest participant received her Graduate Equivalency Diploma last year. All of the participants aspire to becoming the first in their families to graduate from college. Of the five participants' parents, one mother had completed three years of college. One participant wrote about her prior educational experiences in her memory journal:

> Participant: I never cared very much about school until a year or so ago. Now, I really want to learn to write. Because I know if I can't do that I probably am not going to graduate. I am going to be the first person in my whole family to ever make it. My sister went but she dropped out. My cousin went and she got married. I hear all the time you

> can't do it, but I am. I remember the first time I told my Mother I was going to college. She said she would help me if I was going to or bust. I goofed around a lot in high school but I know better now. I didn't think stuff was that important to know.

Four of the participants attended kindergarten, middle school, and high school in and around the Waccamaw Region. The oldest participant attended elementary and high school in another state, having moved to the Waccamaw Region three years ago. One participant attended kindergarten through high school in several different states because his father is in the military; the last three years he and his family have lived in the Waccamaw Region where his father is stationed at the Myrtle Beach Air Force.

Five of the participants worked full- or part-time while they attended high school and all six participants were employed while attending college. Participants estimated they had worked or were presently working 25 to 40 hours per week. One participant who had been working 40 hours per week since the tenth grade reflected on his work schedule.

> Participant: I have to work. If I didn't work, I couldn't keep my car. Most of the time I could do my homework (in high school) and still do my job.

> I didn't have that much homework so it was easy to keep up. Sometimes I could do something (homework) during breaks at work. If I had to do homework I'd get it done then. Most times, I'd do it when I got off at night or else early in the morning. I'm working now to pay for this. I don't want to make bad grades because it's my money.

Participants shared what they enjoyed during their past educational experiences. Also, they spoke openly about what they did not enjoy in the classroom. Many times, stories unfolded about students feeling inadequate academically; they also spoke about their feelings of inferiority among other students in the classroom. One participant echoed the sentiments of the others when she explained her feelings during her high school years.

> Participant: I felt like the teachers always looked down their nose at me, even though I made good grades. It was because of the way I talked, maybe. I just didn't feel like they cared. There were some who cared but most of them just were there to get paid. I never felt a part of anything that was going on in class. When I wrote, I never felt like it was any good, that nothing I wrote made any sense. I really can't tell you to this day whether it did make sense or not. I just

> didn't know how she (teacher) felt about me. I never knew how I was doing in the class or whether I was doing things right. We didn't get things back until way after we handed them in and she never talked to us about it. She put a grade on it and we went on to something else.

King (1980) believes that teachers need to be supportive of students. "If teachers support, challenge, discuss, and interpret the attempts made by students, then they can help them reflect on, revise, and extend meaning in their writing" (p. 145). All of the teachers admitted having little time for writing or for grading papers. One teacher with 17 years of experience teaching English discussed the hardship of showing individual attention.

> Teacher: I have 140 some students and, quite simply, I don't have time to read everything they write. I do read when I give tests, but I have other responsibilities, too. Honestly, I don't believe it does any good to read everything and spend time marking errors because the good students are the only ones who look at their papers. The ones that really should be looking at them are the very ones that throw them (papers) in the trash. I do grade papers, thousands of them, but I doubt the good it does. These students today don't have time

> to devote to school. They're too busy working and making money to pay for their brand new cars. Look out there in the parking lot. The old cars belong to teachers and the new ones are the students'.

Parents' views on the quality of education their children received had changed over the years. All of the parents reported their children had received a better education in the elementary than high school grades. They attributed this to the fact that their children were always talking about their elementary school teachers and the teachers, in turn, made a special effort to keep in contact with parents. One parent described the differences between high school and elementary.

> Parent: I think there's a difference between teachers in grammar school and high school. Teachers in the lower grades just naturally care more for their students. They just have that one class. In high school there's just so many. They've got five or six classes and can't give so much. You can't blame them. The kids are the ones who miss out. With everybody suing each other now, it's no wonder that teachers want to remain distant. I can understand their attitude. You can't say it's all of them, just some of them. I'd say most of them are good, real good.

Steps in the Needs Assessment Model for Evaluation

The study I conducted showed how the needs assessment model followed four basic steps in the evaluation process that ended in identification of discrepancies between what the college writing program offers and first-year students' experiences prior to enrolling in the program.

I discussed the first step in the evaluation process, that of determining the design and focus of the writing program in place. Specific program objectives were identified. The second step compared the reality of students' performances, determined by investigating their prior educational and writing experiences and their social/cultural backgrounds, with the extent to which the program objectives have been installed.

Step three of the evaluation model studied the relationship between the program's objectives, learned in step one, and the students' ability to perform, found in step two.

The fourth step is designed as an action step in that decision-makers at the institution determine whether to continue the program, alter the program, or discontinue, based on the comparison between discrepancies and program offerings.

The cost-analysis stage, identified in step five in Provus (1971) Model, is feasible in this study. Rather than hire an outside consulting agency, which many times can be extremely costly, institutions can keep costs at a minimum by using a member of the faculty as the primary researcher. Working with a typist/transcriber, the researcher may require one full semester of released time from a scheduled teaching load.

At the conclusion of the interviews and data gathering, I came to understand the context in which first-year remedial students envision their writing. For evaluators to succeed in recommending changes for a program, decision-makers must agree with the evaluation results and support the findings that will eventually define the specific role the institution plays in meeting the needs of the larger student population.

Only recently has qualitative research received acceptance in an evaluation setting. Research from my study resulted in valuable knowledge about first-year students' prior experiences before they enter a college writing program. Recent studies by Williamson (1984, 1988) and a study by Anson (1988) report college students' attempts at writing in all disciplines are influenced by their prior experiences and cultural backgrounds.

Foremost, statements from participants, their parents and their teachers indicate that students have not performed enough writing tasks to become familiar with writing as a process. Consequently, students have never shared in classroom efforts to establish a community for writers. Students' fears of not knowing what to write or of not being able to produce the kind of text that pleases teachers have formed a hard shell of perceived inadequacy, one that requires substantive reform in the instruction they receive in a remedial writing program.

The results from my study suggest the need for modification in the writing program at USC-Coastal Carolina College. No drastic changes are necessary, for the program contains a core of solid instructional objectives and practices that have met with a good deal of success. However, in any evaluation effort, the emphasis is always to improve existing programs. The two remaining choices in the evaluation model, program termination and continuance, could not provide an adequate foundation in writing for the majority of the college population, local students in the Waccamaw Region. First, continuing the writing program as it exists will leave gaps in students' knowledge about the role of writing on the college level and in daily life. Secondly, to terminate this writing program would place the responsibility of covering students' needs in the English 101 writing program, which is an option that requires more research.

The closing chapter points out the discrepancies from this evaluation research and provides recommendations for meeting students' needs in the remedial writing program.

CHAPTER V

CONCLUSIONS

Research Summary

The evaluation model used in my research study can be employed in any college writing program. The qualitative design of my needs assessment model offers an approach to use in measuring the nature and function of writing that first-year students have completed prior to entering a college writing program.

Needs assessment is an appropriate term to identify my model because of the construction of the evaluation itself. The needs assessment model is closely associated with evaluation which, most importantly, should record students' needs so that improvements can be made in the program. With information presented to decision-makers about existing discrepancies, the results should point to an improved program. Institutions who hold as their mission service to the local population are interested in learning about these discrepancies in order to meet students' needs.

Much of the research says that evaluation often results in negative criticism (Witte & Faigley, 1983). Evaluation models that point to a value-added treatment are interested only in progress performance of students within a writing program that has already been designed

(White & Polin, 1986). The needs assessment model for evaluating college writing programs does not scrutinize faculty, administrators, or students. The goal in applying the model is to clarify and describe discrepancies that exist between the current program and students' experiences prior to entering the program. This direction offers a solid base on which a program can be planned.

The needs assessment model is concerned with phenomena as they happen and charged with the position of not rendering value judgments. The discrepancies are simply revealed and the information is handed over to decision-makers within the institution. Their decisions are instrumental in providing a writing program designed to meet students' needs. Institutions dedicated to serving their immediate area should be interested in the nature and function of students' writing before they are placed in a writing program. The needs assessment evaluation detects discrepancies so that the program can be altered to fit students' needs.

Students are the primary concern, and the focus of the evaluation is on their needs. The basic data-gathering technique is interviewing and the entire evaluation process is neither lengthy nor costly.

In their discussion on the assessment of college writing programs, Witte and Faigley (1983) suggest that, "Evaluators must be concerned with ways of describing and evaluating instruction as it occurs" (p. 42). However, it is not enough to be concerned about the instruction students receive while they are enrolled in the writing program. Unlike the evaluation model prescribed by Witte and Faigley, my needs assessment model seeks to evaluate a writing program with consideration given to designing a program that matches objectives and course content with instruction students need before they enter college. The most important aspect of an evaluation is the students who are involved and affected by the outcome of the program.

Students' abilities, in addition to the variations in their backgrounds, affect the ways in which they learn. Studies by Heath (1981) and Havinghurst (1973) cite evidence that students on the college level have been influenced by their cultural and educational backgrounds. My own research demonstrates the importance of these influences on the evaluation of a college writing program.

A college writing program evaluation must take into consideration students' needs as they enter the institution. Examination of students' social and cultural backgrounds and their prior writing and educational experiences is a virtual link between the needs assessment component in the evaluation model and the instructional program. If the mission of the institution lays claim to administering to the educational needs of the local population, who represent the majority of students enrolled, the evaluation must ask questions about students' backgrounds before they enter a college writing program.

Implications for the Remedial Writing Program at USC-Coastal Carolina College

The most important question this study answered was whether students' prior writing experiences and their social/cultural backgrounds have implications for altering the structure of the first-year remedial writing program at USC-Coastal Carolina College. This study delivers evidence that the needs assessment/ discrepancy model provides direct qualitative data important for decision-makers to utilize for planning a writing program and an evaluation at the college level.

It should be emphasized that first-year remedial writing students have not encountered pedagogy involving the composing process in their prior educational experiences. Writing involves a varied set of activities. When fluent writers produce writing, they are engaged in some measure of construction and discovery. During this process, writers spend time brainstorming, reading drafts over and, perhaps, conferencing with peers and the instructor. My study showed that high school teachers did not emphasize the composing process. Perl (1979) reports that school-sponsored writing, performed within limits set by the teacher, inhibits the composing process (p. 11). Therefore, a need exists to design a program of writing that revolves around the treatment of the recursive aspect of composing. Writers need to have the opportunity to plan, to reread what they've written, to generate new plans, and to revise what they have written.

One important conclusion this study yielded relates to the social/cultural backgrounds of first-year students in the remedial writing program. Research into participants' backgrounds helped in constructing the evaluation model and in partially explaining the reasons for students' writing status upon entry into the college writing program. In addition to little instruction in the composing process at school, students from lower socio-economic backgrounds in my study receive no encouragement or support at home about their writing. While they have ideas about what they may want to write, few outlets are provided at school or at home. King (1980) says, "Students do not come to school empty-headed, waiting to be taught; instead, they bring with them a personal history of learning the language and culture of their own homes and communities" (p. 143). Therefore, instructors in the writing program need to be sympathetic to students who, as Bizzell (1986) describes, "fail to produce acceptable personal-style essays because they come from a social group that does not value the sort of intense introspection such an essay calls for" (p. 59). In addition, instructors in the writing program need to utilize the social and cultural backgrounds of students, encouraging them to write about their unique experiences. Much of the writing program emphasis should be placed on what Tchudi (1980) calls the "experiential approach where students learn to write about their own experiences and language and thinking" (p. 37). A good experience-based writing program is needed so that students can learn to express their feelings about their own backgrounds; this kind of personal writing provides a foundation for growth to take place in students. "If growth in the individual takes place, growth in language will naturally follow" (p. 51).

This research study yielded evidence about the need for students to have more opportunities for personal writing. With the large number of students area high school teachers have, it is no surprise they are not able to provide numerous opportunities for writing.

However, personal writing is necessary for students to grasp a sense of discovery and expression. Tchudi (1980) acknowledges the strong connection between language and personal writing. "The best student writing is motivated by personal feelings and experiences; in order to write well, one must know something well" (p. 39). Since students have not had opportunities for personal writing, one of the components of the writing program should include journal writing, in addition to other types as well. While all participants in my study remembered completing personal writing in elementary school, they could not cite examples in their last few years of high school, other than some autobiographical writing. Experiences in personal writing offer the best route to eventual mastery of academic discourse.

It is not enough, however, to argue that first-year students in the remedial writing program need to write more often. Applebee (1982) found that there must be a "broad range of rhetorical situations to ask students to share information that they possess with others who need to be persuaded of its interest and importance" (p. 380). Another implication of this evaluation research is related to the importance of practitioners and researchers, to examine more closely ways in which social groups across cultures provide students with opportunities for writing (Heath, 1986). Therefore, a need exists to include a component of writing in the first-year program to be used for real audiences, either school- or community-based. It seems extremely important that students not try to deny their own backgrounds but incorporate these into their writing.

A significant implication of this study on the first-year remedial writing program is the kind of models teachers give students. In their high school years, participants in the study had only models of writing by professional writers for their use. One participant described the difficulty in using an essay by Ralph W. Emerson her teacher had given her to use as a model for essay writing. Participants explained that they were expected to use these models in writing their own essays. None of the participants had ever been given other students' writing to use as models. Due to findings in this study, a suggestion is made to include a book of student writing models as supplementary reading material in the program.

One final result that is important to this evaluation study is the lack of self-confidence apparent in first-year remedial students. Shaughnessy (1977) begs for patience and understanding when dealing with basic writers. What poor student writers need, she believes, is a pedagogy that mediates their introduction to academic writing on the college level while remaining respectful of their social and cultural backgrounds. Individualized instruction, or conferencing, is viewed as a technique by successful writing teachers effective not only in the writing process but essential in helping boost students' self-esteem and identify real problems encountered by these students. Harris (1986) states there is no better way to consider students' own differences, learning styles, and the sources or causes of their writing problems (p. 105). Therefore, an essential objective recommended for the first-year remedial writing program is one-to-one conferencing.

By implementing a program of support for students involving conferencing, peer tutoring and, basically, writer-centered activities, institutions are able to provide remedial writing students with a better chance to pursue the kinds of academic writing that will enable them to live more productive lives upon graduation.

It could be argued that students who are not ready for academic writing should not be admitted into college (Farrell, 1983). However, if the institution believes in giving its local populace an opportunity for education, then the institution is responsible for closing the gap between students' background knowledge and program expectations.

Recommendations for the Future of
the Remedial Writing Program at
USC-Coastal Carolina College

One of the points that needs to be addressed in any evaluation is that the final decision should be made by the administrators in charge of the program. The evaluator/researcher is able to provide information and recommendations, but a determination about program continuance, alteration, or discontinuance is left to administrators in charge of decision-making.

Becoming proficient in writing requires writing. Students cannot be expected to meet with success in the first-year remedial writing class if they have limited experiences in writing.

Results from the evaluation and current research support the idea that the remedial writing program should focus on the recursive aspect of composing. The Position Statement issued by the Commission on Composition of the National Council of Teachers of English suggests that students be encouraged to write often and that writing be directed toward a wide variety of purposes, including personal writing, writing across the curriculum and writing that is meaningful and has a place in the world beyond school. The recommendation of this group is that writing classes be organized as workshops, where students can write for different audiences, peers and teachers, and that writing develop students' critical thinking skills. They also recommend no more than 15 students in each class.

A further recommendation from the evaluation suggests a collaborative learning approach in teaching writing. Bruffee (1984) emphasizes the social act of writing or peer tutoring. In Labov's (1982) study on competing value systems among students, he found that,

> school learning is, on the whole, a matter of individual study and competitive display before the group. The skills that are highly developed in vernacular culture depend on a different strategy. Sports depend on close cooperation of groups. Vernacular skills are developed in close exchanges of group members. There are powerful and positive forces available in the vernacular culture. Once we have identified them, we can proceed to the constructive job of social engineering, to bring the forces of social cooperation and energy into the classroom. (pp. 168-170)

Collins and Williamson (1981) recommend that weak writers need collaboration with others, in conferences or peer groups, so they can vocalize meaning. Strategies for the teaching of writing that build upon the weak writer's dependence on speech are needed in the classroom to help turn students' dependence on spoken language into a facility with written language (p. 35).

Based on the information resulting in my needs assessment evaluation model, the following recommendations ask that the remedial writing program be altered to meet the needs of the majority of first-year writing students at USC-Coastal Carolina College.

Recommendation Number One:

Beginning wth the school term 1990-1991, the Dean of the School of Humanities and Fine Arts should direct the English department chairperson to begin a series of activities designed to prepare the English faculty, particularly those faculty who instruct first-year remedial writing students, for an evaluation to begin in the fall term of 1991.

Recommendation Number Two:

The chairperson of the English department, together with the director of freshman composition, should plan a series of four workshops: two during the fall term and two in the spring, designed to acquaint English faculty with the most recent research and pedagogical techniques in teaching composition. Recommended are the following:

-- The first workshop should be conducted by a nationally-known specialist in college writing pedagogy and research at the beginning of the fall semester, 1990. Toby Fulwiler or Michael Rose should present two days of instruction on college writing, at a cost of $1,000 plus expenses.

-- The second workshop, held in the fall semester for one day, should be devoted to the techniques of one-to-one conferencing. Muriel Harris or Thomas Carnicelli, nationally recognized researchers concerned with conferencing techniques, should conduct this workshop, for a cost of $500 plus expenses.

-- The third workshop for English faculty, held during one day in the spring semester of 1991, should be conducted by Dixie Goswami or Shirley Heath, recognized researchers in the social/cultural backgrounds of students in South Carolina, at a cost of $500 plus expenses.

-- The last workshop should be held during a one-day session in the spring of 1991, led by Michael Williamson or Art Young, college composition researchers who are widely published. This workshop will focus on strategies and specific assignments that will enhance the first-year remedial writing program.

BEST COPY AVAILABLE

Recommendation Number Three:

English 100 should be scheduled a minimum of three days each week and letter grades should be given to students.

Based on the research (Emig, 1971; Flower & Hayes, 1981; Perl, 1979; Pianko, 1979) and results from my evaluation study, students need as many opportunities to write as possible. At present, approximately half of the 20 sections of English 100 are scheduled for Tuesday/Thursday times. In order to provide maximum amount of class time with instructors, first-year remedial writing students should receive instruction three or more times each week. Letter grades should be given, instead of the marks of satisfactory and unsatisfactory, since students must maintain a C average anyway in order to enroll in English 101.

Recommendation Number Four:

Class size should be limited to no more than 15 students.

Based on the results of my evaluation, students need to receive a maximum amount of individualized instruction, especially featuring one-to-one conferencing. Decreasing the number of students from 20 to 15 will allow instructors to devote class time for the on-going process of diagnosing students' writing problems, all the while maintaining a workshop atmosphere.

Recommendation Number Five:

The name of the program, Basic Writing and Grammar, should be changed to Basic Writing, dropping the emphasis on the teaching of grammar.

Research conducted on the teaching of grammar shows no effect on students' writing and, in many cases, an even harmful effect (Braddock et al., 1963; Elley, Berham, Lamb, & Wylie, 1979; Hartwell, 1985). Sorting out grammatical problems in conferences will allow students to apply strategies directly to their own writing rather than having to figure out how and where a rule applies (Harris, 1986, p. 132).

Recommendation Number Six:

The objectives for the program should be modified, deleting those objectives that relate to the teaching of vocabulary, spelling, and punctuation.

Based on the research yielding evidence that fluent writers pay closer attention to organization and content than spelling and punctuation (Perl, 1979; Pianko, 1979), the program should place a high priority on higher order concerns, such as organization and content.

Recommendation Number Seven:

The final examination requirement of writing a paragraph should be changed to have students complete an essay.

The placement test, administered before students enter the writing program, consists of writing an essay. It stands to reason, then, that the final exam in English 100 should include an essay, rather than a paragraph, because students are expected to complete essays in English 101. Students in the English 100 writing program should write longer essays. Broderick (1972) and Baggett (1978) suggest a correlation between length and quality of writing.

Recommendation Number Eight:

Reading in the program should include models of good student writing.

Opportunities to read good student writing will enhance a student writer's own work. Hillocks (1986) argues that writers learn from seeing what others have done and from imitating those forms and techniques (p. 154).

Implications for the Needs Assessment Evaluation Model

Like any evaluation model, molding or shaping the needs assessment model during the evaluation process enables the evaluator/researcher to focus on the aims of the institution. If, at any time during the evaluation process, it is necessary to make additions or deletions to the research questions or even the number of subjects, that possibility exists.

I set out to elicit information from participants by determining research questions that, I felt, would provide the most beneficial information for the evaluation study. During the course of interviewing, I found little divergence between participants' prior educational experiences and their writing experiences; inquiries into both areas seemed to yield similar responses. Since participants had lived most of their lives in the region surrounding USC-Coastal Carolina College, as do over 60 percent of the student population, inquiries about their educational experiences always seemed to intrude into their past writing experiences. In reshaping the needs assessment model for further evaluation studies, I would probably not place much emphasis on this research question or, simply, delete it altogether.

During the construction of my evaluation model, although I had the initial framework set, I gained the opportunity to obtain information from an additional 147 students, in addition to my original six participants. In conducting discussions with seven remedial writing classes, I found additional information supporting data given by my originally selected informants. This was a beneficial, unintended effect, one that I had not planned for but want to include as an integral part of my needs assessment evaluation model.

A close examination of my needs assessment/ discrepancy model indicates that this model, like most educational evaluation models, also borrows from several different models for adopting one suitable for the research purpose. While Provus' (1971) Discrepancy Model is the impetus for this study, other evaluation experts contributed to the framework of my model. First, Ralph Tyler's (1942, 1950) approach can be seen in my needs assessment model. He determined that the program itself, not the students themselves, should promote mastery of the subject matter. Also, Cronbach's (1963) influence can be seen in my model; he argued that evaluation activities should focus on whether or not the program delivers desired results, not simply students' performances. Another significant contributor to my needs assessment model is Scriven (1967) who felt evaluation should be completed for students and instructors while the program is in operation so that changes and improvements can be made to benefit them. In addition, Stake (1967) and Stufflebeam (1971) urged evaluators to be sensitive to the needs of the individual while conducting an evaluation. Furthermore, proponents of naturalistic inquiry, Guba and Lincoln (1981, 1986) were influential in the formation of my model. They emphasize examination of the program with no constraints imposed so that information comes forth naturally. Finally, researchers/evaluators who found importance in students' social and cultural backgrounds (Heath, 1983; Witte & Faigley, 1983) contributed to my model.

The overriding goal in model construction is to develop a tool for evaluators to use in researching college writing programs. Starting with an initial framework for evaluation does not imply a necessity of adhering directly to the guidelines set. In the middle of the interview process, I decided to hold class discussions with as many remedial writing classes as possible during the time I had allowed for data gathering. With the permission of their instructors, I talked with seven first-year remedial writing classes. These discussions were neither planned in my initial framework for investigation nor included in my original model; however, the sessions were illuminating in that I gathered data used to substantiate and cross-check information supplied by my six participants. The needs assessment model is flexible enough to allow evaluators to make appropriate adaptations.

The success of the needs assessment model is contingent on how, or if, the program is changed to meet students' needs. Following the recommended plan of action as soon after the evaluation has ended requires dedication to the institution as well as to the students. Recommendations from this evaluation indicate a change in goals and objectives in the program and vigorous year-long training to acquaint English faculty with the most recent composition research and pedagogy.

In the needs assessment model, students' needs are projected at the beginning of the evaluation process and evaluation efforts focus on a writing program that can meet those needs.

Directions for Further Research

The nature and findings of this evaluation suggest a number of directions for future research.

First, further research could point to the use of the needs assessment model for conducting college writing program evaluations in the high schools from which the majority of the college population comes. In the spring of students' senior year of high school, procedures in the needs assessment model could be completed. This type of research could lead to round table discussions between high school and college faculty, in addition to yielding beneficial information for college writing program evaluation.

Second, more research is needed about prospective college students while they are still in high school. Clearly, this information would aid in planning college writing programs. Work is already being completed in the form of portfolio assessment by Roberta Camp and associates at Educational Testing Service; however, more research is needed. Is this concept beneficial for program planners and evaluators at the college level?

Finally, further research on the relationship between high school and college instructors is needed. Is an advanced association of the two groups possible? Could this association result in closer educational ties, thereby producing shared information that would prove beneficial to program evaluators and instructional staff as well?

Much of the research completed in the construction of my needs assessment model point to questions that could guide evaluators in refining the model and in developing more effective ways of gathering and interpreting information used in qualitative research.

REFERENCES

Alkin, M. C., Daillak, R., & White, P. (1979). *Using evaluation: Does evaluation make a difference?* (Monograph No. 76). Beverly Hills, CA: Sage.

American College Testing Program. (1979). *Alternative strategies for the assessment of writing proficiency*. Iowa City, IA : Aughtor.

Anderson, B. (1980). *Writing assessment for the 80s*. Portland, OR: Northwest Regional Educational Laboratory.

Anson, C. M. (1988). Toward a multidimensional model of writing. In D. A. Jolliffe (Ed.), *Advances in writing research, Vol. 2* (pp. 1-34). Norwood, NJ: Ablex.

Applebee, A. N. (1981). *Writing in the secondary school: English and the content areas*. (Research Report No. 21). Urbana, IL: National Council of Teachers of English.

Applebee, A. N. (1984). *Contexts for learning to write: Studies of secondary school instruction*. Norwood, NJ: Ablex.

Applebee, A. N. (1982). Writing and learning in school settings. In M. Nystrand (Ed.), *What writers know: The language, process, and structure of written discourse* (pp. 3-17). New York: Academic Press.

Arns, R. G., & Poland, W. (1980). Changing the university through program review. *Journal of Higher Education*, *51*, 268-284.

Bader, L. A., & Pearce, D. L. (1983). Writing across the curriculum, 7-12. *English Education*, *15*, 97-106.

Baggett, R. C. (1978). A transformational analysis of syntax in tenth-grade writing. *Dissertation Abstracts International*, *39*, 846A.

Barak, R. J. (1983). *Program review in higher education*. Boulder, CO: National Center for Higher Education Management System.

Bers, T. H. (1987). Exploring institutional images through focus group interviews. In R. S. Lay & J. J. Endo (Eds.), Designing and using market research (pp. 19-29). San Francisco, CA: Jossey-Bass.

Berthoff, A. E. (1981). The making of meaning: Metaphors, models, and maxims for writing teachers. Montclair, NJ: Boynton/Cook.

Bissex, G. L. (1980). GYNS AT WRK: A child learns to write and read. Cambridge, MA: Harvard University Press.

Bizzell, P. (1986). Composing processes: An overview. In A. R. Petrosky & D. Bartholomae (Eds.), The teaching of writing: Eighty-fifth yearbook of the national society for the study of education (pp. 49-70). Chicago, IL: University of Chicago Press.

Braddock, R., Lloyd-Jones, R., & Schoer, L. (1963). Research in written composition. Urbana, IL: National Council of Teachers of English.

Breland, H. M., & Jones, R. J. (1984). Perceptions of writing skills. Written Communication, 1, 101-109.

Britton, J. N. (1978). The composing process and functions of writing. In C. R. Cooper & L. Odell (Eds.), Research on composing: Points of departure (pp. 13-28). Urbana, IL: National Council of Teachers of English.

Britton, J. N., Burgess, T., Martin, N., McLeod, A., & Rosen, H. (1975). The development of writing abilities (11-18). London: Macmillan Education.

Broderick, J. P. (1972). Usage varieties and writing competence: A study of formal and informal written English elicited from selected groups of American college freshmen. Dissertation Abstracts International, 32, 5211A.

Calkins, L. M. (1981). Case study of a nine year old writer. In D. H. Graves, (Ed.), A case study observing the development of primary children's composing, spelling, and motor behaviors during the writing process (pp. 30-61). Durham, NH: University of New Hampshire.

Calkins, L. M. (1983). Lessons from a child. Portsmouth, NH: Heinemann.

Campbell, D. T. (1979). Assessing the impact of planned social change. Evaluation and Program Planning, 2, 67-90.

Cazden, C. B. (1977). Language assessment: Where, what and how. Anthropology and Education Quarterly. 8, 83-91.

Center for the Study of Evaluation. (1979). The measurement of students' writing performance in relation to instructional history. Los Angeles: University of California.

Clemmons, S. (1980). Identification of writing competencies needed by secondary students to perform assignments in science and social studies classes. Unpublished doctoral dissertation, Florida State University.

Cohen, D. K., & Garet, M. S. (1975). Reforming educational policy with applied social research. Harvard Educational Review, 45, 37-41.

Coleman, J. S. (1972). Policy research in the social sciences. Morristown, NJ: General Learning Press.

Collins, J. L., & Williamson, M. M. (1981). Spoken language and semantic abbreviation in writing. Research in the Teaching of English, 13, 22-35.

Commission on Composition of the National Council of Teachers of English. (1983). Teaching composition: A position statement, Urbana, IL: National Council of Teachers of English.

Connolly, P., & Vilardi, T. (1986). New methods in college writing programs: Theories in practice. New York: Modern Language Association.

Cooper, C., & Odell, L. (Eds.), (1977). Evaluating writing: Describing, measuring, judging. Urbana, IL: National Council of Teachers of English.

Craven, E. (1980). Academic program evaluation: New directions for institutional research (No. 27). San Francisco, CA: Jossey-Bass.

Cronbach, L. J. (1963). Course improvement through evaluation. Teachers College Record, 64, 672-683.

Cronbach, L. J. (1980). Toward reform of program evaluation. San Francisco, CA: Jossey-Bass.

Cronbach, L. J., Ambron, S. R., Bornbusch, S. M., Hess, R. D., Hornik, R. C., Phillips, D. C., Walker, D. F., & Weiner, S. S. (1980). Toward reform of program evaluation. San Francisco, CA: Jossey-Bass.

Davis, B. G., Scriven, M., & Thomas, S. (1981). Student writing performance: The evaluation of composition instruction. Inverness, CA: Edgepress.

Donlan, D. (1974). Teaching writing in the content areas: Eleven hypotheses from a teacher survey. Research in the Teaching of English, 8, 250-262.

Dressel, P. L. (1976). Handbook of academic evaluation. San Francisco, CA: Jossey-Bass.

Eisner, E. W. (1975). Some alternatives to quantitative forms of educational evaluation. Thrust for Educational Leadership, 5, 13-15.

Eisner, E. W. (1976). Educational connoisseurship and criticism: Their form and functions in educational evaluation. Journal of Aesthetic Education, 3, 135-150.

Elley, W. B., Barham, I. H., Lamb, H., & Wylie, M. (1979). The role of grammar in a secondary school curriculum. Wellington: New Zealand Council of Teachers of English.

Emig, J. (1971). The composing process of twelfth graders. Urbana, IL: National Council of Teachers of English.

Ferrairo, E., & Teberosky, A. (1982). Literacy before schooling. Exeter, NH: Heinemann.

Fetterman, D. M. (1982). Ethnography in educational research: The dynamics of diffusion. Educational Researcher, 11 (3), 17-29.

Flower, L., & Hayes, J. R. (1981). A cognitive process theory of writing. College Composition and Communication, 32, 365-387.

Goetz, J. P., & LeCompte, M. D. (1988). Ethnography and qualitative design in educational research. New York: Academic Press.

Gordon, B. L. (1987). Another look: Standardized tests for placement in college composition courses. Writing Program Administration, 10 (3), 29-38.

Graves, D. H. (1975). An examination of the writing processes of seven year old children. Research in the Teaching of English, 9, 227-241.

Graves, D. H. (1979). The growth and development of first grade writers. Paper presented at the meeting of the Canadian Council of Teachers of English, Ottawa.

Greenberg, K. L., Weiner, H. S., & Donovan, R. A. (Eds.), (1986). Writing assessment: Issues and strategies. New York: Longman.

Guba, E. G. (1967). Evaluation and the process of change. In Notes and working papers concerning the administration of programs, Title III, ESEA. Washington, DC: U.S. Senate Committee on Labor and Public Welfare, Subcommittee on Education.

Guba, E. G., & Lincoln, Y. S. (1981). Effective evaluation: Improving the usefulness of evaluation results through responsive and naturalistic approaches. San Francisco, CA: Jossey-Bass.

Guba, E. G., & Lincoln, Y. S. (1982). Epistemological and methodological bases of naturalistic inquiry. Educational Communications and Technology Journal, 4, 1-21.

Guba, E. G., & Lincoln, Y. S. (1985). Naturalistic inquiry. Beverly Hills, CA: Sage.

Guba, E. G., & Lincoln, Y. S. (1986). The countenances of fourth-generation evaluation: Description, judgment, and negotiation. In D. S. Cordray & M. W. Lipsey (Eds.), Evaluation studies, 11, (pp. 70-87), San Francisco, CA: Jossey-Bass.

Hair, M., & Houston, M. (1979). What freshmen directors need to know about evaluating writing programs. Writing Program Administration, 3 (1), 11-16.

Hairston, M. (1982). The winds of change: Thomas Kuhn and revolution in the teaching of writing. College Composition and Communication, 33, 76-88.

Halliday, M. A. K. (1977). Learning how to mean. New York: Elsevier.

Hammond, R. L. (1973). Evaluation at the local level. In B. R. Worthen & J. R. Sanders, (Eds.), Educational evaluation: Theory and practice (pp. 157-169). Worthington, OH: Charles A. Jones.

Harper, S. (1988). A model for program evaluation. Education Canada. Ottowa: Education Press.

Harris, M. (1986). Teaching one-to-one: The writing conference. Urbana, IL: National Council of Teachers of English.

Hartwell, P. (1985). Grammar, grammars, and the teaching of grammar. College English, 47, 105-127.

Havinghurst, R. (1973). Developmental tasks and education. New York: David McKay.

Hayes, J. R., & Flower, L. S. (1980). Identifying the organization of writing processes. In L. W. Gregg and E. R. Steinberg (Eds.), Cognitive processes in writing (pp. 3-30). Hillsdale, NJ: Lawrence Erlbaum.

Healy, M. K. (1980). Using student writing response groups in the classroom. Berkeley, CA: University of California, College of Education, Bay Area Writing Project.

Heath, S. B. (1980a). The functions and uses of literacy. *Journal of Communication*, *30*, 123-133.

Heath, S. B. (1981). Toward an ethnohistory of writing in American education. In M. F. Whiteman (Ed.), *Writing: The nature, development, and teaching of written communication* (pp. 25-45). Hillsdale, NJ: Lawrence Erlbaum.

Heath, S. B. (1983). *Ways with words*. New York: Cambridge University Press.

Heath, S. B. (1986). Things of the imagination and life. In W. H. Teale & E. Sulzby (Eds.), *Emergent literacy: Writing and reading* (pp. 10-28). Norwood, NJ: Ablex.

Hillocks, G. (1986). *Research on written composition: New Directions for teaching English*. Urbana, IL: National Conference on Research in English.

Hollandsworth, L. P. (1987). *How personality and background affect writing*. Indiana, PA: Indiana University of Pennsylvania. (ERIC Document Reproduction Service No. 296 336)

House, E. R. (1974). The politics of evaluation in higher education. *Journal of higher education*, *45*, 618-627.

Joint Committee. (1981). *Standards for evaluations of educational programs, projects, and materials*. New York: McGraw-Hill.

Jones, M. V. (1972). *Language development*. Springfield, IL: Thomas Publishers.

Keech. C. (1979). *Topics for assessing writing through writing samples*. Berkeley, CA: University of California, College of Education, Bay Area Writing Project.

Keech, C. & Thomas, S. (1979). *Compendium of promising practices in composition*. Berkeley, CA: University of California, College of Education, Bay Area Writing Project.

King, M. L. (1980). IMPACT conferences: What's the impact? In Y. M. Goodman, M. M. Haussler, & D. S. Strickland (Eds.), Oral and written language development research: Impact on schools (pp. 141-152). Urbana, IL: National Council of Teachers of English.

Kinneavy, J. (1971). A theory of discourse. New York: Norton.

Kitzhaber, A. R. (1963). Themes, theories and therapy: The teaching of college writing. New York: McGraw-Hill.

Labov, W. (1982). Competing value systems in inner-city schools. In P. Gilmore & A. A. Glatthorn (Eds.), Children in and out of school: Ethnography and education (pp. 82-108). Washington, DC: Center for Applied Linguistics.

Larson, R. L. (1970). The evaluation of teaching college English. New York: Modern Language Association.

Lederman, M. J., Ryzewic, S. R., & Ribaudo, M. (1983). Assessment and improvement of the academic skills of entering freshmen: A national survey. New York: CUNY Instructional Resource Center.

Levin, H. M. (1983). Cost-effectiveness: A primer. Beverly Hills, CA: Sage.

Lindemann, E. (1979). Evaluating writing programs: What an outside evaluator looks for. Writing Program Administration, 3 (1), 17-24.

McAndrew, D. A., Williamson, M. M., & Swigart, F. H. (1986). Final report and recommendations: English department's task force for the teaching of writing. Indiana, PA: Indiana University of Pennsylvania, Department of English.

McClelland, B. W., & Donovan, T. R. (1985). Where are English departments going? In B. W. McClelland & T. R. Donovan (Eds.), Perspectives on Research and Scholarship in Composition (pp. 1-5). New York: Modern Language Association.

McKenzie, M. (1980). Interrelationships of oral and written language in the classroom. In Y. M. Goodman, M. M. Haussler, & D. S. Strickland (Eds.), *Oral and written language development research: Impact on schools* (pp. 21-33). Urbana, IL: National Council of Teachers of English.

Madaus, G. F., Stufflebeam, D. L., & Scriven, M. (Eds.), (1986). *Evaluation models: Viewpoints on educational and human services evaluation*. Boston, MA: Kluwer-Nijhoff Publishing.

Marshall, C., & Rossman, G. B. (1989). *Designing qualitative research*. Newbury Park, CA: Sage.

Matsuhashi, A. (1981). Pausing and planning: The tempo of written discourse production. *Research in the Teaching of English*, *15*, 113-134.

Metfessel, N. S., & Michael, W. B. (1967). A paradigm involving multiple criterion measures for the evaluation of the effectiveness of school programs. *Educational and Psychological Measurement*, *27*, 931-943.

Miles, M. B., & Huberman, A. M. (1984a). Drawing valid meaning from qualitative data: Toward a shared craft. *Educational Researcher*, *1*, 20-30.

Miles, M. B., & Huberman, A. M. (1984b). *Qualitative data analysis: A sourcebook of new methods*. Beverly Hills, CA: Sage.

Mischel, T. (1974). A case study of a twelfth-grade writer. *Research in the Teaching of English*, *8*, 303-314.

Moxley, J. J. (1984). Five writers' perceptions: An ethnographic study of the composing processes and writing functions, *Dissertation Abstracts International*, *45*, 06A.

Murray, D. M. (1968). *A writer teaches writing*. Boston, MA: Houghton Mifflin.

Murray, D. M. (1980). Writing as process: How writing finds its own meaning. In T. R. Donovan & B. W. McClelland (Eds.), *Eight approaches to teaching composition* (pp. 38-52). Urbana, IL: National Council of Teachers of English.

Nystrand, M. (Ed.). (1982). *What writers know: The language, process, and structure of written discourse*. New York: Academic Press.

Office of Grants and Institutional Research. (1989, October). Conway, SC: USC-Coastal Carolina College.

Patton, M. Q. (1980). *Qualitative evaluation methods*. Beverly Hills, CA: Sage.

Perl, S. (1979). The composing processes of unskilled college writers. *Research in the Teaching of English*, *13*, 317-336.

Perl, S. (1980). Understanding composing. *College Composition and Communication*, *4*, 363-369.

Pianko, S. W. (1979). A description of the composing processes of college freshmen writers. *Research in the Teaching of English*, *13*, 5-22.

Popham, W. J. (1988). *Educational evaluation*. Englewood Cliffs, NJ: Prentice-Hall.

Provus, M. M. (1971). *Discrepancy evaluation*. Berkeley, CA: McCutchan.

Rohman D. G., & Wlecke, A. (1964). *Prewriting: The construction and application of models to concept formation in writing*. East Lansing, MI: Michigan State University. (ERIC Document Reproduction Service No. ED 001 273)

Rose, M. (Ed.). (1985). *When a writer can't write*. New York: Guilford.

Rossi, P. H. (Ed.), (1982). *Standards for evaluation practice: New directions for program evaluation*, *15*. San Francisco, CA: Jossey Bass.

Rossi, P. H., & Wright, S. R. (1977, February). Evaluation research: An assessment of theory, practice and politics. *Evaluation Quarterly*, *I*, Beverly Hills, CA: Sage.

Rowan, J. (1981). A dialectical paradigm for research. In P. Reason & J. Rowan (Eds.), Human inquiry: A sourcebook of new paradigm research (pp. 111-131). New York: John Wiley.

San Mateo School District. (1979). The San Mateo Writing Project, K-8: The story of young children learning to write. San Mateo, CA: San Mateo School District.

Scriven, M. (1967). The methodology of evaluation. In R. E. Stake (Ed.), Perspectives of curriculum evaluation (pp. 101-130). Chicago, IL: Rand-McNally.

Scriven, M. (1972). Prose and cons about goal-free evaluation. Evaluation Comment, 3, 1-4.

Scriven, M. (1983). Costs in evaluation: Concept and practice. In M. C. Alkin & L. C. Solomon (Eds.), The costs of evaluation (pp. 10-23). Beverly Hills, CA: Sage.

Scriven, M., Thomas, S., & Davis, B. G. (1979). Evaluation of the Bay Area Writing Project, San Francisco, CA: Evaluation Institute.

Shaughnessy, M. P. (1977). Errors and expectations. New York: Oxford University Press.

Serlin, R. (1977). A study of Las Lomas High School writing program. Berkeley, CA: University of California, College of Education, Bay Area Writing Project.

Sims, D. (1981). From ethogeny to endogeny: How participants in research projects can end up doing action research on their own awareness. In P. Reason & J. Rowan (Eds.), Human inquiry: A sourcebook of new paradigm research (pp. 234-242). New York: John Wiley.

Sommers, N. (1980). Revision strategies of student writers and experienced adult writers. College Composition and Communication, 31, 378-388.

Spradley, J. P. (1979). The ethnographic interview. New York: Holt, Rinehart & Winston.

Stahlecher, J. (1979). Cost Analysis Report. Berkeley, CA: University of California, College of Education, Bay Area Writing Project.

Stake, R. E. (1967). The countenance of educational evaluation. Teachers College Record, 68, 523-540.

Stake, R. E. (1975a). Evaluating the arts in education: A responsive approach. Columbus, OH: Charles E. Merrill.

Stake, R. E. (1975b). Language, rationality, and assessment. In W. H. Beatty (Ed.), Improving educational assessment and an inventory of measures of affective behavior (pp. 14-40). Washington, DC: National Education Association.

Stallard, C. K. (1974). An analysis of the writing behavior of good student writers. Research in the Teaching of English, 8, 206-218.

Stubbs, M. (1980). Language and literacy: The sociolinguistics of reading and writing. London: Routledge & Kegan Paul.

Stufflebeam, D. L. (1971). Evaluation in education: Current applications. Berkeley, CA: McCutchan.

Stufflebeam, D. L., Foley, W. J., Gephart, W. J., Guba, E. G., Hammond, R. L., Merriman, H. O., & Provus, M. M. (1971). Educational evaluation and decision-making. Itasca, IL: Peacock.

Stufflebeam, D. L., & Webster, W. J. (1980). An analysis of alternative approaches to evaluation. Educational Evaluation and Policy Analysis, 3, 5-19.

Taylor, D. (1983). Family literacy: Young children learning to read and write. London: Heinemann.

Teale, W. H., & Sulzby, E. (Eds.). (1986). Emergent literacy: Writing and reading. Norwood, NJ: Ablex.

Tchudi, S. (1980). The experiential approach: Inner worlds to outer worlds. In T. R. Donovan & B. W. McClelland (Eds.), Eight approaches to teaching composition (pp. 32-51). Urbana, IL: National Council of Teachers of English.

Thomas, S. (1979). Interviews and questionnaires. Berkeley, CA: University of California, College of Education, Bay Area Writing Project.

Thomas, S. & Keech, C. (1979). Bay Area Field Studies Report. Berkeley, CA: University of California, College of Education, Bay Area Writing Project.

Thompson, M. S. (1980). Benefit-cost analysis for program evaluation. Beverly Hills, CA: Sage.

Tyler, R. W. (1950). Basic principles of curriculum and instruction. Chicago, IL: University of Chicago Press.

Tyler, R. W. (1942). General statement on evaluation. Journal of Educational Research, 35, 492-501.

Warren, R. J. (1983). Meeting the new demands for standards: New directions for higher education. San Francisco, CA: Jossey-Bass.

Weiss, R. S. (1968). Issues in holistic research. In H. S. Becker, B. Geer, D. Reisman, & R. S. Weiss (Eds.), Institutions and the person (pp. 342-350). Chicago, IL: Aldine.

White, E. M. (1989). Developing successful college writing programs. San Francisco, CA: Jossey-Bass.

White, E. M., & Polin, L. (1986). Research in effective teaching of writing (Final Report). Washington, DC: National Institute of Education.

Wieler, S. H. (1986). A context-based study of the writing of eighteen year olds, with special reference to English, A-level biology, geography, history, and sociology. Unpublished thesis. University of London Institute of Education.

Wilcox, T. W. (1973). The anatomy of college English. San Francisco, CA: Jossey-Bass.

Williamson, M. M. (1984). The function of writing in three college undergraduate curricula. Dissertation Abstracts International, 45, 03A.

Williamson, M. M. (1988). A model for investigating the functions of written language in different disciplines. In D. A. Jolliffe, (Ed.), Writing in academic disciplines (pp. 89-131). Norwood, NJ: Ablex.

Wilson, R. (1982). Designing academic program review: New directions for higher education. San Francisco, CA: Jossey-Bass.

Witte, S. P., & Faigley, L. (1983). Evaluating college writing programs. Carbondale: Southern Illinois University Press.

Witte, S. P., Meyer, P., Miller, T. P., & Faigley, L. (1981). A national survey of college and university writing program directors. (Technical Report 2). Austin, TX: University of Texas, Department of English. (ERIC Document Reproduction Service No. ED 210 709)

Wolf, R. L. (1979). The use of judicial evaluation methods in the formulation of educational policy. Educational Evaluation and Policy Analysis, 1, 19-28.

Worthen, B. R., & Sanders, J. R. (1973). Educational evaluation: Theory and practice. Worthington, OH: Charles A. Jones.

Appendix A

Syllabus for English 100: Basic Writing and Grammar

USC-Coastal Carolina College

Course Objectives:

to improve your writing skills

to improve your reading skills

to review the basic grammatical concepts and punctuation rules

to improve your spelling and build your vocabulary

Required Texts:

English Skills 3rd ed. by John Langan

Model for Writers 2nd ed. by Alfred Rosa and Paul Eschholz

A full size college dictionary: *Webster's Nine New Collegiate Dictionary* or *The American Heritage Dictionary*

Optional: A paperback dictionary for use in class on writing days

Recommended: *The Merriam-Webster Dictionary*

Other Materials Needed:

A spiral notebook--for notes and assignments

Loose-leaf notebook paper (An assignment torn from a spiral notebook will not be accepted.)

Expectations:

By the end of the course the student will be able to organize, write, and edit a well-developed paragraph.

Students are expected to complete all assignments and to turn them in on time.

Students must attend the Writing Center as required by the instructor in order to pass the course.

Class Attendance:

You are allowed six absences in a MWF class and four absences in a TTH class. Absences in excess of these limits will fail you in the course. Exceptions to this requirement may, however, be made at the instructor's discretion in certain cases.

Conferences:

Each student is expected to have several individual conferences with his or her instructor during the semester.

Final Examination:

Students will be tested on spelling, diction, punctuation, and grammar. They will be expected to organize, write, and edit a well-developed paragraph. A student must pass the final examination in order to pass the course. The exam will be given during Block I of the final examination period (8:30-11:00 a.m., Monday, the first day of exams).

PLEASE NOTE: You must have a C average in order to pass English 100, and you must pass English 100 before you may enroll in English 101.

GRADING SCALE:

92-100 - A

88-91 - B+

85-87 - B

81-84 - C+

76-80 - C

73-75 - D+

70-72 - D

Below 70 - F

A paper: This is an outstanding paper that makes a perceptive and thoughtful response to the assignment. It contains only minor mechanical errors and no significant lapses in diction or organization. The writing is smooth, vigorous, and fresh.

B paper: This is a paper that fulfills the assignment, but goes beyond a routine response and shows evidence of thought and planning. It contains no major distracting errors in usage or mechanics and is well developed with good supporting materials and transitions. The writing is clear and free of jargon.

C paper: This is a paper that carries out the assignment in a routine way and makes a commitment and at least a minimum response to it. It contains comparatively few distracting errors and no glaring platitudes or mistakes in word choice. The reader can follow and understand it without difficulty, but the writing is not vigorous nor the ideas fresh.

D paper: This is a weak paper that relates to the assignment but does not state or support a commitment to the topic. It is marred by enough errors in syntax and mechanics to seriously distract the reader, and by vague, ambiguous diction and phrasing that make it difficult for the reader to understand the content.

F paper: This is a disaster. It shows no thought and is so poorly constructed and carelessly written that the reader cannot follow the ideas. It is marred by so many errors in mechanics and usage that the message is difficult to decipher. Notice that a plagiarized paper can fit into this category because it shows no thought, and so can a stylistically adequate paper that is not on the assigned topic.

ENGLISH DEPARTMENT RESERVE BOOK LIST

The English Department keeps on reserve in the library a number of books which will give you extra help in organizing, writing, and editing your essays and research papers. Ask for any of the following books at the check-out desk in the library.

BOOKS TO HELP YOU ORGANIZE, WRITE, AND EDIT PAPERS:

Axelrod, Rise, B., and Charles R. Cooper. *The St. Martin's Guide to Writing*. New York: St. Martin's, 1985 (PE 1429/.A94/1985)

Crews, Frederick. *The Random House Handbook*. 3rd ed. New York: Random, 1980.

Hodges, John C., and Mary E. Whitten. *Harbrace College Handbook*. 9th ed. and 10th ed. New York: Harcourt, 1984 and 1986. (PE 1112/.H6/1984/1986)

Jones, Lois B., and Jane L. Evanson. *Putting It in Paragraphs*. Chicago: Contemporary Books, 1985. (PE 1439/.J66/1985)

Langan, John. *English Skills*. 3rd ed. New York: McGraw, 1985.

"A Thousand Topics for Composition: Revised." *Illinois English Bulletin* 58.4 (Jan. 1971): 1-22. (REF/PE 1415/.I44/1971)

Wyrick, Jean. *Steps to Writing Well*. 2nd ed. and 3rd ed. New York: Holt, 1984 and 1987.

Zinsser, William. *On Writing Well: An Informal Guide to Writing Nonfiction*. 3rd ed. New York: Harper, 1985.

MODELS OF GOOD WRITING:

Cavitch, David, ed. *Life Studies: A Thematic Reader*. 2nd ed. New York: St. Martin's, 1986.

Rosa, Alfred, and Paul Eschholz, eds. *Models for Writers: Short Essays for Composition*. 2nd ed. New York: St. Martin's, 1986.

Wyrick, Jean. *Discovering Ideas: An Anthology for Writers*. 2nd ed. New York: Holt, 1987.

BOOKS TO HELP YOU WRITE A RESUME:

Bostwick, Burdette E. *Resume Writing*. 3rd ed. New York: John Wiley and Sons, 1985. (HF 5383/.B57/1985)

Dickhut, Harold W. *The Professional Resume and Job Search Guide*. Englewood Cliffs, NJ: Prentice, 1981. (HF5383/.047/1981)

BEST COPY AVAILABLE

Appendix B

Statement of Purpose for USC-Coastal Carolina College

The University of South Carolina College is a primarily undergraduate, comprehensive liberal arts institution committed to excellence in teaching, research, and public service.

Educational Purpose

The educational purpose of the College is to be a community of students and scholars dedicated to the personal development of men and women through the pursuit of wisdom and goodness in an environment where excellence in intellectual understanding is encouraged, individual dignity respected, and creativity stimulated. The College seeks to provide a rational view of the world and human experience so that the student will make intelligent and informed decisions as a free and active citizen in modern society. To this end, the College provides a common grounding in the intellectual tradition and inheritance of humanity in addition to the development of specific knowledge in more precisely defined areas of special interest. Academic majors are provided in the traditional liberal arts and sciences, the professional schools, and interdisciplinary studies.

The College also participates in the Graduate Regional Studies program of the University of South Carolina.

Role of the College in Research and Public Service

Although primarily a teaching institution, the College recognizes the importance of research to teaching, faculty morale, and the College's responsibility to the community. Consistent with this recognition, the College endeavors to promote research and scholarship among the faculty.

The College also recognizes its role as a major intellectual and cultural center for the Waccamaw region of the state of South Carolina. Coastal Carolina College seeks to enrich the quality of life of this community through the performing and the fine arts, faculty research, community service, off-campus programs, and continuing education programs. In its public service role, the College has been and envisions continuing to be a major resource in the economic development of the region.

Student Population

The College has a three-tier admission policy that serves in order of admission preference its immediate five county service area, the rest of the state of South Carolina, and out-of-state students. The application of international students is encouraged and these students receive support through an international students program. Students are admitted to Coastal Carolina College without regard to race, sex, age, religion, or ethnic background.

Appendix C

First Round of Student Interview Questions

1. Can you remember not writing and then being able to write? How did you get there?

2. What do you remember about drawing? Reading?

3. Can you remember some of the best writing you did? How about the worst writing you did? What made it good or bad?

4. Have you ever heard of "audience?" Tell me what you know.

5. Can you tell me about writing you did at home? At church? At a club, or Scouts, or a team? How old were you? Who asked you to write?

6. Tell me about some experiences you've had. With your family? On vacation? Trips?

7. What kind of feedback did you receive about your writing? From friends, teachers, parents?

8. Did you ever play any kind of writing games in elementary school? What kind?

9. When you wrote, what sort of planning did you do?

10. Did you write out each sentence fluently or did you make lots of changes?

11. How much and what kind of editing did you do?

12. What about reading your writing out loud? Did you do that?

Appendix D

Second Round of Student Interview Questions

1. Would you describe your community? Home? School?

2. Tell me about some experiences with your family? (Brothers, sisters, relatives)

3. Did anyone ever read to you? Help you with your writing?

4. Did you ever read any magazines on a regular basis? Books?

5. Did you ever keep a diary?

6. Tell me how television played a part in your life?

7. Tell me about some situations in school where you wrote? Did you ever write more than one draft? Do any revision? What do you think revision is?

8. Did you ever speak privately with your teacher about a paper? Ever have a conference with the teacher about your writing?

9. When you wrote papers (essays), how did teachers respond to your writing? When did they hand papers back?

10. Did you receive good comments about your writing?

11. Were you ever made to write for punishment? What kind?

12. Tell me about the reading you did.

Appendix E

Parent Interview Questions

1. What do you think about your son/daughter coming to college?

2. When did (name of student) start reading? Writing?

3. Please tell me about a few of your memories concerning her/his early years of reading and writing.

4. How did (name) learn to write? Read?

5. Who was instrumental in teaching him/her?

6. Did you keep anything that (name) wrote when she/he was younger?

7. Can you tell me about (name) best years in school? Worst? To what do you attribute those good, bad years?

8. What kind of writing did (name) do at home? How about at church? What about clubs, organizations in the community?

9. What about books, magazines in the house that you think might have helped (name)?

10. Tell me about (name) writing activities in high school? Elementary school?

11. Do you see writing as an important part in the educational process? Why?

12. How do you think television influences your daughter/son?

13. What kind of life would you like to see for (name)?

14. If you could do things differently with (name), what would you do for her/nis education?

Appendix F

High School Teacher Interview Questions

1. How would you describe your high school setting, the social setting as well as the cultural setting?

2. What do most students do in English classes? Can you take me through tenth through twelfth grades?

3. Could you tell me a little about the writing program of your school? What kinds of things do you emphasize?

4. Do the English teachers at your school have inservice meetings on composition? Does everybody teach the same way?

5. How does the senior year here prepare students to go to college?

6. What kind of textbook do your teachers use in the English classroom for teaching writing?

7. What type of evaluation methods do you use in the classroom here?

8. Tell me something about the kinds of writing assignments students do here.

Appendix G

Sample Class/Research Assistant Interview

Research Assistant: Obviously, I'm playing hookey from my school to be down here to help Linda with her research. No, that's not the main reason I'm playing hookey to be down here. I'm playing hookey to be down here for one last fling vacation and to play some golf.

I looked over the sheet that you did for Linda on Monday where you told us where you were from and who your high school English teachers were and that sort of thing. A lot of you are from the Myrtle Beach area. The first question that came in my mind to ask you is, when you're from Myrtle Beach or Georgetown, or the coast, where do you go on vacation?

Student: West Virginia.

Research Assistant: Oh West Virginia, to the mountains.

Research Assistant: What else do you do on vacation when you visit the beach, because the ultimate in Virginia, where I live, vacation and the writing samples that I get from the freshmen if we ask them to describe their ideal vacation or to tell about a good trip they've had or something. When they graduate from high school everybody in the southern part of Virginia comes to Myrtle Beach for a week, and tears up your place down here. That's a good time.

Research Assistant: Now where do you go?

Student: Camping.

Research Assistant: At Myrtle Beach? Where? Oh, in the mountains. You like to go to the mountains. That's interesting.

Research Assistant: I'm supposed to talk to you about writing and I read over the answers that you gave to Linda. Am I supposed to call her Ms. Hollandsworth? I can't do that. I've known Linda -- she didn't tell you this, I don't know why she doesn't tell people this -- I taught her in the 10th grade. I know all about her. If you want to know anything about your English teacher, just ask me.

Research Assistant: I'm supposed to talk to you about some of your attitudes and ideas about writing, and I did read over your sheets. I was particularly interested in the one about what you write, and why you write, and I have a sneaking suspicion that you all wrote what you thought she wanted to hear. I can't believe that I'm sitting here looking at what is primarily - how old are you all, 18, 19, 20 - traditional students. I'm used to that too. I have some non-traditional students in my classroom at the Community College in Martinsville, Virginia. The average age of our students is 29.6. So we get a lot of older students.

Research Assistant: Let me begin by asking you to jog your memories a little bit. What is your earliest memory of writing?

Student: I guess you could call it writing. I printed, I guess. I, uh, used to print my name in church all the time. It was the only way my Moma could keep me quiet.

Student: I remember trying to write, uh, in loops. (swings arm)

Research Assistant: You mean cursive?

Student: Yeah, that's it. I was in, I guess, the second grade, and it was fun.

Research Assistant: Would most of you say that? (Students' nod "yes")

Student: My earliest memory of having a good time, uh, on paper, was coloring. I was about five or six years old.

Student: Yeah, what happens? Most of us used to really like to draw or print, and then we get somewhere, maybe sixth or seventh grade, and from then on, it's downhill. That's why we're in this English class, huh?

Research Assistant: Well, I wouldn't say that you are unsuccessful writers today. For whatever reason, you need to learn to write better. Do you all agree?

Research Assistant: Tell me, what was the best writing you ever did?

Student: A report on the Civil War battles. I was in the sixth grade. We even went to some battlefields a few years after that.

Student: My best writing was a hair style book. (Class laughs) It was, it really was. I was in the fifth grade and used to think I wanted to be a beautician. I did that as a science project, or health project. I can't remember. I made an A on it.

Research Assistant: Does anyone have any memories of your best writing in high school? (Silence)

Student: I did a report on snakes in the tenth grade for science. I guess that was my best writing in high school.

Student: Mine was a report on Shakespearean theatre. I built the Globe, miniature, of course, (laughs) and wrote about describing the different areas. And then I did a report on it in class, out loud.

Research Assistant: Can you remember any unpleasant writing experiences you've had?

Student: Which one? (class laughs) I've had a lot.

Research Assistant: Do you want to tell us about one?

Student: Yeah, I'll let you in on one. Term papers, all of them. They were a real pain.

Student: It's funny about term papers. We were never told how to do them. We just had to know how to do them.

Student: Yeah, like coming from the air, or something.

Student: A really bad experience I had one time was writing one essay for an English exam and that was my whole grade. I had one hour to do it in. That was last year, my junior year.

Research Assistant: What kinds of writing do you do?

Student: Like he said, term papers.

Student: Letters, like to friends.

Student: I write to express myself.

Student: So do I.

Research Assistant: How many of you write to express yourself? (Several hands raise)

Research Assistant: I can't believe that you all write to express your feelings. Somebody be very honest with me and tell me, first of all tell me who you are when you answer my question. When is the last time you wrote to express your feelings?

Student: Yesterday.

Research Assistant: What did you express?

Student: Some feelings about how I'm going to do things.

Research Assistant: OK. Is that typical for you to do? Did it relieve stress?

Student: It helped me figure out the way I want to go about doing it.

Research Assistant: How many of you share with Cathy this experience? You write to figure out how you're going to do things? Cathy, you're in the minority.

Student: Is that OK?

Research Assistant: Yes, that's fine and that's what you would expect to hear. Young man, tell me, when's the last time you wrote something, anything?

Student: I wrote a letter to my girl friend.

Research Assistant: OK. That's a real answer. That's real writing, and it's not that stuff you do for English teachers. What's the difference in what you would write to your girl friend?

Student: It's more personal.

Research Assistant: What do you mean, more personal?

Student: You can write more things in that letter than you can to a teacher.

Research Assistant: Somebody else got an idea on that? What other differences between the letters you write to your friends, if you like to write letters, and what you write to your English teacher?

Student: Voluntary and involuntary.

Student: Teachers are more critical of what you write.

Research Assistant: Critical of what?

Student: Everything, grammar, structure, content.

Research Assistant: What's the girl friend reading for?

Student: She's looking for that four-letter word.

Research Assistant: Yes, she's reading between the lines. What's the English teacher looking for?

Student: Grammar.

Research Assistant: OK. Does the English teacher really care what your subject is? What makes the English teacher care what the subject is?

Student: It has to be interesting.

Research Assistant: It's got to be interesting to her or him. What are little old ladies interested in?

Student: With you, it's probably golf.

Research Assistant: As soon as I tell students that, there'll be three or four who will play the game, I know that she likes golf, so I'm going to write about golf. Some know as much about it as I do, but they don't get that personal element that they talk about. They try to transmit this information rather than tell it, like Cathy. What are some of the things that you expect English teachers to want you to write like? What are some of the things that you have heard? You must do this, and you must'nt do that. Anybody ever put any restrictions on - let me explain this with another question. What kind of papers did you write for your high school English teachers?

Student: Compare and contrast.

Research Assistant: Do you compare and contrast anything in the letter to the girl friend? Who else has written a letter? I want to know how you all feel about writing.

Student: I like to write if it's something interesting. When they give you a topic about something you know nothing about, it's kind of boring. You can't put as much feeling in it.

Research Assistant: You're right. I don't even like to read books that are assigned to me. They're not as much fun as the ones you pick up and read for yourself. How much writing do you expect to do in this class. Give me an estimate. This is a semester long class, right? If you start out with paragraphs, how many paragraphs do you think you're going to have to write before you graduate to the full length essay? Five or six maybe? Oh, no, she won't ask you to write that much. She can't read that much. She can't be all that critical of you. Probably five or six paragraphs, five or six full length papers. What's the best advice you could give her about what kind of topics to assign you?

Student: Find out what interests the class.

Research Assistant: What does interest you all? What are you interested in? That's just a thing, and you can be honest with me, the tape recorder's going, but, what are you most interested in right now? Two or three things. OK, space, the space program. Did you watch the satellite go on past Neptune and all those moons, avidly? Really interested in that? A little bit. Could you, just off the top of your head, write a paragraph on it? You'd have to think about it. And you'd probably want to go and get a book or something. What could you write in a whole lot of detail that you know about, that you could just sit here and write about this morning and this will tell us what we're really interested in.

Student: Relationships.

Research Assistant: Male and female relationships? Whether or not you're going to find the ideal person on this campus this year. I think that's a legitimate entry. If you're already into a relationship, how you can make it last. Interested in that? How you can make it better? What to you would be an ideal relationship? I'm working now, if you want to know what I want to know, on one of the hardest things about writing in an English class I think, and that is how to choose the topics. Isn't that hard to do? You don't want the teacher to assign them to you and the teacher says, OK, I can live with that. Write about the things that you're interested in. Then you get into the same sort of bind. When the students come by and you say, "Have you worked on your paper?" They say, "I haven't even started on it yet." What seems to be the problem? "Well, I can't seem to think of anything to write about." You just constantly keep us in this dilemma and the best solution to it is to forget that Ms. Hollandsworth or that Ms. Prillaman is interested in golf and forget that she might be interested in space, or that that sounds like a topic that you ought to write about, and write about what you're interested in. Now, come on, 'fess up, what are you interested in right now, today's Wednesday.

Student: Getting through school.

Research Assistant: That's a good one. If you think that far ahead, getting through four years of it. We got any party boys in here? Anybody interested in partying? You know I have never had a good paper on partying and I don't know why, because everybody's interested. You think an English teacher would censor it?

Student: No. The student would because he wouldn't want to give a bad image.

Research Assistant: I don't know how to get out of the quandry of this. You want the English teacher to have this good image of you, and you won't be really specific and go into detail about things that really touch your life and occupy your life. Instead of really doing that, you lie and write about the space program, and abortion. And let's face it, if you're really interested about abortion, you probably are not going to write the truth about that either. So I would say as far as the content is concerned, and I think that content or subject matter is extremely important to you be honest and write about the things that are interesting to you. You know the English teacher is your audience, who you're writing this to. And she is your audience, that she wouldn't be here if she didn't love college students. I'll tell you a secret too, she knows more about how you really behave and what your real image is than you do, probably. She's been working with people your age for 20 years and so have I. We know what you're like. You stay afraid of being different. And saying something that your peers are going to laugh at, that you don't say anything. And you won't speak up in class. And the truth really is that you're all exactly alike. Let me ask you some more questions.

Research Assistant: Recall, somebody, please, what other kinds of writing did you do in high school?

Student: I hate to say this, but I came from a school where we didn't do much writing.

Student: Me, too. We had lots of book reports, but almost everybody copies that, you know?

Research Assistant: You didn't do much writing? About how often did you write?

Student: Maybe once a semester.

Student: Well, uh, if you take away the research papers, we really didn't do writing. We did literature. Shakespeare.

Student: We did literature too. Maybe some grammar, too, but no writing.

Research Assistant: How many of you had that same experience -- literature, grammar, but no writing? (All hands raise)

Research Assistant: Anyone want to tell us, What makes writing difficult?

Student: Research.

Research Assistant: What was your research topic?

Student: Different plants and their make up and shrubs and things.

Research Assistant: OK. I understand the problem. I wouldn't write that paper either. Let me ask you one of the questions that you wrote about. In the real world, why do people write? When you answer this, tell me who you are and what you're thinking about being out in the real world, if you ever get out of here and why you would have to write something. What do people really want?

Student: They're made to write.

Research Assistant: Jonathan, what are you going to be when you grow up?

Student: Electrical engineer.

Research Assistant: That's a good thing. I have a son who's an Electrician Engineer. Now, when you see yourself out there in the world of electricity and electronics, how much are you going to write?

Student: Record data, etc.

Research Assistant: My son is a trouble shooter for his company, and he and one other guy hold down separate shifts when anything ever goes wrong with the computer and they have to fix it and they have to keep that department maintained and have inventory, etc. How much do you think he writes, Jonathan? Out of an eight hour work day, how much does he write? Twenty or thirty minutes? He tells me that three or fours hours a night he is writing, not full-length essays. It is work orders for tomorrow.

Student: That's different kind of writing.

Research Assistant: This is my point, the different kind of writing is what your English class in college is getting you ready for. Nobody, much, is going out into the world and writes paragraphs, comparison content paragraph, or full length research papers. What you need to think about as you're spending time in this class is, when I get out there doing what I want to, what am I going to have to write, not be made to write, but have to write to get along? I bet you electricity or electronics major person out on the job actually writes more, because he has to, than an English teacher. We have to clean up our course outlines each year and write some notes on papers, but unless we're working on research like Ms. Hollandsworth, we don't have to write much. Write the minutes for a faculty committee, or write a proposal for something that you want to try. So writing is a real part of the real world. That's a good point for you to remember. The subject matter, the content is going to change and it is just going to be a part of your normal life. Let's have a young lady tell us what she wants to be and how much she thinks writing is going to be a part of it.

Student: I'm going to be a teacher.

Research Assistant: You're going to have to write some lesson plans, especially when you practice teach. You can get by without lesson plans when you're on your own, and you just do it off of your fingertips or your head. Anyone going into business. Do you know what kind of business?

Student: Management.

Research Assistant: How much do you think you're going to have to write?

Student: A lot.

Student: In the business world you must put your best foot forward and having these mistakes........

Research Assistant: And we live in a world that has this glamour snobbery and it's not just in the English classroom, it's everywhere. A national study indicated that regardless of what kind of mistake you might make out in the world of business, the person who critiques it is more than likely going to call it a spelling error, even if it is punctuation. So we get spelling fixed. There are all kinds of electronic devices that can check your spelling and quickly and they don't cost much. The only reason my little Franklin spelling aid cost $99 was because I had put it in on state bid and got it through the state. They were on sale down at Best for $49. I still had to pay $99 to get it through an office supply. You don't even have to worry about the dictionary anymore. Get yourself some software to take care of it now. Joe says you can make it through the world of business without writing much. Why do you have to write up things in business? Say, I'm in business and I want to get a whole bunch of it on computer and make a phone call to California and asks for consultants to come out here and help me set up my computer. Why do I have to write anything? I should if I'm a good business person. What should I write? A memo. I really should do something else. Let me give you a real situation. Say John, three weeks ago, made a reservation. They sent me some writing back; what did they send me? Confirmation of that reservation. Have you ever had the experience of making a hotel reservation and getting the mail and not having any record of it? I have. You should follow up that telephone call with a letter confirming everything that you talked about for the record. That's why you write in business. You need it on paper for the record. Let me get back to my question. Who in your past has helped you most with learning to write and be successful in the English classroom? Who helped you make it?

Student: My senior English teacher.

Research Assistant: What did she or he do?

Student: She was intimidating.

Research Assistant: How did she intimidate you?

Student: She intimidates you to the point of making you think you could do it.

Research Assistant: I wouldn't call that intimidation. I would call that encouragement. What's your general impression of English teachers?

Student: In the ninth grade year, I wrote a lot. My tenth grade year, I didn't write a lot, or my eleventh year. My twelfth grade year, I wrote one paper.

Research Assistant: What did you do in class?

Student: We talked about literature because he liked to lecture.

Research Assistant: Did a lot of students try to get him in classes? You didn't have a choice. Would you have gotten in his class if you did? Let's go back to this thing where we're going to give Ms. Hollandsworth some information on the kinds of writing experiences you've had and some advice. One thing is to find out what you're interested in and write the topics on that. How can an English teacher find out what you're interested in?

Student: Discussion.

Research Assistant: What else?

Student: Survey.

Research Assistant: How would you make a survey?

Student: Go through the topics and check off the ones you like.

Research Assistant: I'll tell you what I do with my class. I've got a sheet in back and front. It's not topics, it's just people who are worth remembering, things that are worth remembering. My pet peeves. My favorite TV shows. My favorite sports. What I would do if I had more time. A list of things like that gives you lots of areas like that. I don't like lists. It's a hard thing for me to get across to my English students because they expect that English teachers always want paragraphs. The way I feel about writing and I know Ms. Hollandsworth feels this way too to a certain extent, is in today's world the best way is the quickest way. The quickest way you can convey information is the best. So, if you can make a nice list of things that you're interested in, why don't you do that, because I expect that she's going to let you all choose some of your own topics. Our time's up. This was great fun. I enjoyed it.

Appendix H

Sample Student/Researcher Interview

Researcher: Bill, I am just going to go through these questions and you can give me answers. Can you remember not writing, and then writing?

Student: No.

Researcher: So, can you remember some times in elementary school when you wrote? Like printed?

Student: Yes, I remember writing. But as far as what, I don't know.

Researcher: Okay. What about the grade? What grade you were in when you wrote.

Student: It was kindergarten.

Researcher: Okay. Kindergarten. What about drawing? Coloring?

Student: It was the same. Kindergarten.

Researcher: Okay. How about reading?

Student: Reading? I don't know. It seems like I started reading in kindergarten, too. But nothing major.

Researcher: But you do remember being able to read in kindergarten and printing words. Can you remember certain topics that you were asked to write about? In high school.

Student: I remember one we had to write about was me. And another one on what I wanted to do when I got out of school. I can't think of anything else.

Researcher: Okay. Have you ever heard of audience?

Student: Yes.

Researcher: Tell me what you know about audience and writing for an audience.

Student: If there is a research paper, they are the people who are going to read them.

Researcher: Okay. When did you learn that?

Student: Tenth grade.

Researcher: Can you remember writing in your home? What kind of writing you did, for whom.

Student: In my home?

Researcher: Like at night. On Saturdays.

Student: I just wrote for me.

Researcher: Wrote for you?

Student: Yes.

Researcher: What kinds of writing?

Student: Like poetry.

Researcher: Poetry? How about writing in church?

Student: I did that when I wasn't listening.

Researcher: Okay. Any groups, like cub scouts, any kind of teams that you had to write for?

Student: No.

Researcher: Can you tell me about your family? Like some things that your family does together, or did when you were younger, like meals, and vacations and trips.

Student: Used to do that when I was younger, but not when I was older. Everybody was always working, and there was no time for it. We used to go to Maine like once a year. We did that together.

Researcher: Okay. Now you mentioned work. Did you work in high school?

Student: Yes.

Researcher: Now, you have worked since what grade?

Student: Since the summer after eighth grade.

Researcher: You have? The summer after eighth grade year. Okay.

Student: That was just for the guy who lived next door to me. But then my freshman year I started working at the restaurant where I work now.

Researcher: Okay. You have been there the last four years?

Student: Four and a half.

Researcher: Four and a half. Tell me about the kinds of feedback that you got on your writing. I mean from teachers. When you handed in a paper, what did they tell you when they gave it back?

Student: It could use some work.

Researcher: It could use some work?

Student: Yes. That was it.

Researcher: How about specific things?

Student: It was like I didn't take my time doing it and I had a lot of spelling errors and stuff like that.

Researcher: All right. How about feedback from your friends when they looked at your writing?

Student: I never let them look at it.

Researcher: You didn't? Okay. Why not?

Student: I don't know. I just - Most of my friends were smart, you know, and mistakes I made were real stupid and so I didn't want them to see. Just kept it to myself.

Researcher: You didn't want them to see. Okay. How about your parents looking at any of your writing?

Student: They did in my sophomore year because they had to sign it, but that was the only one.

Researcher: Any kind of writing games that you can remember in elementary school?

Student: Writing games?

Researcher: Yes. Or just writing for fun, like pen pals, playing post office?

Student: We did that in my sophomore year in high school. We would write down our problems and the teacher would switch them around and give them to each other and find the solution to the problems.

Researcher: Oh, that's kind of neat. Okay. And you did that a lot?

Student: We did it pretty often.

Researcher: Can you describe what your home is like?

Student: I have three sisters, no brothers, at home.

Researcher: Okay. Are they all older?

Student: One is older, and two are younger.

Researcher: Okay. Are you not living at home now?

Student: Oh, yes, I still do but my mom teaches school, and my dad works at Ocean Lakes and when I get up to come to school, they are getting ready to leave and when I come home, I am the only one there. My other sister, she's in school in Florida and the other two are in school.

Researcher: Elementary school?

Student: No. One is a senior in high school and the other one is in second or third grade. When I come home, I am the only one there and when I go to work, my mom is coming home. By the time I come home, everyone is in bed.

Researcher: So you don't see them that much. Can you describe the community where you live? Have you always lived there? Socastee?

Student: Just for the last ten years. I used to live on base.

Researcher: Your dad's in the military.

Student: Yes. It's not bad. Except for my next door neighbor.

Researcher: You don't like your next door neighbor?

Student: No. Just her.

Researcher: How about your school? Can you describe what your school was like? Socastee High School.

Student: It was all right. It was big.

Researcher: Big?

Student: It was fun.

Researcher: Fun. Okay. Do you miss it?

Student: Yes. Classes were good. I never had much work.

Researcher: All right. How about any experiences you have had with writing in your family, maybe with your sisters? How about your little sister, maybe helping her write or print or draw or helping your sister who is a senior in high school, helping her with any of her writing?

Student: The only time I helped her was when she had the same teacher I had when I was a sophomore and I helped her get some of the information from the paper that I wrote. That's all.

Researcher: Does she ever ask you to look at her work and check over it or anything? Do you ever ask her to check over your work?

Student: No. I ask my older sister because we get along better.

Researcher: Now, how old is she?

Student: She is 20.

Researcher: Can you remember - Did older people read to you when you were a little boy? Do you remember being read to?

Student: Yes. In Sunday School and every now and then at home.

Researcher: Okay. Did you ever keep a diary or write in a diary?

Student: No.

Researcher: How about TV? How many hours would you suspect that you used to watch TV when you weren't working?

Student: That I used to watch TV? Just about all the time.

Researcher: All the time?

Student: Yes. Especally on the weekends.

Researcher: Okay. Like cartoons on Saturdays.

Student: I watched some during the week, but most of the time on weekends. I just stayed glued to the TV.

Researcher: When you were in high school writing, did you ever write more than one draft? Like we're doing in our class?

Student: Maybe a couple of times, but usually just one.

Researcher: Just one. Did you ever get to revise like we are doing now, where you can just take the whole paper apart?

Student: I don't think so.

Researcher: Did you ever know about revision and what revision was? Did you know what that was when you were in high school and how to do it and what to look for and those kinds of things?

Student: No. We could maybe correct, or revise, papers for commas or spelling sometimes.

Researcher: Did you ever do conferencing with your teachers? Like meeting and talking about your writing, just one on one?

Student: Yes.

Researcher: Did you do that often?

Student: No. I remember about three times.

Researcher: During your senior year?

Student: No. Sophomore year.

Researcher: Sophomore year, so it sounds like you had a real strong writing teacher your sophomore year.

Student: Well, it was all the same paper because like the paper that we had to write, she gave us everything that she wanted to know and she gave us just the outline part and we had to fill everything in. Then we'd write like the first third of it and turn it in, and then she'd look at it and write down what was wrong with it and she'd talk to us about it and everything, and we did that until we finished it. That's all I remember.

Researcher: But you didn't do it your eleventh grade year or your twelfth grade year?

Student: No.

Researcher: Did your teachers hand back your papers right away? I mean graded?

Student: Sometimes, but sometimes we got them back a week or two later.

Researcher: A week or two later. And what did you do with that paper when you got it back?

Student: A lot of times I would just stick them in my locker or something like that.

Researcher: Did you ever get something on your paper like "This is real good" or "Congratulations, this is a real good paper"?

Student: One. I was in the ninth grade.

Researcher: What was it?

Student: It was a poem I wrote.

Researcher: A poem? Tell me about that.

Student: We had to do a thing on poetry, and then we had to write one of our own.

Researcher: What kind of reading did you do in high school and elementary school? Or what kind of reading do you do now?

Student: Very little. I used to get Monarch Notes when I did book reports. I don't like to read and don't really have time.

Researcher: Just what you can get by with? Reading for college, other classes?

Student: Yes.

Researcher: Did you ever have to do any reading where you had to pick out the main idea and have questions asked about what the reading was about?

Student: Yes. We had to (I forgot what it was called) but we had to read it and then we had to pick out a character and analyze that character.

Researcher: Anything else?

Student: We had to read another book and we had to pick one out of that book and compare it.

Researcher: That was just one time you did that?

Student: Yes.

Researcher: How about writing for punishment, Bill? Ever had to write for punishment?

Student: Yes, many times. (Laughs).

Researcher: Lots?

Student: Yes, I did.

Researcher: Can you tell me about some of them?

Student: It was sixth and seventh period. I went to a private school and like everything you did you have to write.

Researcher: Oh. Like, "I must not chew gum." What are some of them?

Student: Oh, there were long ones. Two line sentences. Like, "I must get to school on time or else I will not be promoted."

Researcher: Really? And you had to write them like 500 times?

Student: Yes. I always used to take carbon paper and do it like that, and I got caught one day. I drew a line through it and all six pages had a line through it, so that blew that.

Researcher: So, what did that do to you? What kind of association did you make with writing?

Student: Do something wrong and you have to write like that.

Researcher: What does that tell you about writing?

Student: Not good. I mean, who wants to write in a negative way?

Researcher: Bill, thanks so much. We'll talk again next week at this same time if that's all right with you. Is there anything else you'd like to add?

Student: Yeah, just one thing. I want to learn to write. I don't believe I was ever, uh, really given the chance.

Appendix I

Sample Parent/Researcher Interview

Researcher: Thank you for meeting with me and talking to me about David and his past experiences in school and in writing. I want you to know that no real names will be used in my research study so whatever you tell me will, in effect, be confidential. Is that all right with you? Do I have your permission to use what information you give to me?

Parent: David has told me about you and the work you're doing out at the college. Yes, it's all right with me for you to use whatever I can give you if it will help you. At least, I'll try to be helpful. (laughs)

Researcher: Tell me a little bit about David and what kind of person he is.

Parent: David is a good boy. He always has been. Now, uh, I can't say that about his older brother, but (long pause) that's another story. He (David) was always smart. I knew right away that he was going to graduate from high school, from the time he was in the early grades. He was just a studier, always bringing the books home and always reading.

Researcher: What do you think about David coming to college?

Parent: I think it's wonderful. I just hope he goes on. He's working his own way through, you know, and I, uh, think he got a loan from the school. He'll done be the first in my family to ever do that (graduate from college), and my husband's family, too. It's mighty hard, because he works nearly a full-time job, plus keeping up his studies. I guess he can. He done it in high school.

Researcher: Can you tell me something about David growing up. When did he start reading and writing?

Parent: Oh, early. Yeah. He was always quick minded. Nobody never did anything either, you know, like take up books and make him read. He just naturally wanted to read. He was always reading in church even when he was little. He was a little one, too, yeah, about six or seven years old, when he started spelling things out in front of his daddy and me.

Researcher: How about his writing?

Parent: He used to always write, learned to write real young. I can't remember what age now exactly. He was always bringing in things that he drawed pictures on, too, and he wrote on them.

Researcher: Can you remember a time that was special that he was doing some reading or writing?

Parent: Yeah, let's see. When he was in primary, he used to bring cards that he had wrote on, you know, like Mother's Day and Christmas. I don't think I ever heard him read or anything, except for things like him doing his homework and all.

Researcher: How did David learn to read and write?

Parent: The teacher taught him. I would help with what I could here at the house, but Miss Gibbons, his first grade teacher, really taught him, I guess you could say.

Researcher: Do you have anything that David wrote, like in elementary school or even in high school?

Parent: I've got, somewhere in yonder, some things. I'd have to get them up. I don't know where.

Researcher: That's all right. Do you remember what they were?

Parent: I think I still have some cards that he made for me when he was little.

Researcher: What were David's best years in school?

Parent: Well, I can tell you that without even thinking about it. When he was in the fifth grade, he had Mr. Sawyers, who was a real good teacher. He inspired the children, you know. He was the onlyest teacher that I know of who would call here at the house to see how David was if he was out of school sick. David got real good grades that year and he loved school. The rest of the years, sometimes I'd have to push him out the door. (laughs)

Researcher: What about David's worst years in school?

Parent: Well, let's see, honestly, I don't know if he had any, what you might call, bad years in school. His daddy and me had a time with him in the tenth grade talking him out of quitting school.

Researcher: So he almost quit school?

Parent: I don't know if he would have done it. He talked about it a few times, but then he just sorta changed his tune.

Researcher: What do you think made David think about quitting school that year?

Parent: A lot of his friends had quit school so he thought he'd just do it, too. He was working from 4 to 11 every night. Let's see, I think that's when he got that job was in the tenth grade and he was making money and wanting to buy a car and so, naturally, he felt like he needed to quit.

Researcher: What changed his mind?

Parent: His daddy told him if he'd stay in school and graduate that he'd go on a note for him to buy a car, so that's what they did. He was driving his daddy's old pickup truck and wanted to buy a car.

Researcher: So the car helped him stay in school, you think?

Parent: I sure do.

Researcher: And, now here David is, planning on graduating from Coastal. What do you think of that?

Parent: We're real proud of him. Everybody is. He's a good kid.

Researcher: Did you have any books or magazines around the house that David might have picked up and read and that might have helped him when he was younger and wanting to read?

Parent: About the onlyest book we have are the children's school books (older brother and sisters), uh, the Bible, and, oh, there's always some kind of magazines laying around here.

Researcher: Like Glamour, that I saw in the living room?

Parent: Yeah, except that's not mine. My sister brought that over when she came. That's really hers. Uh, I don't know, there's always some kind of reading material around.

Researcher: Can you tell me about David's writing he did in elementary school and high school?

Parent: Yeah, well, he had to do lots of writing to get his lessons up. I know he did it. I just never did see him do much of it. I can say this for sure. He did much more writing when he was in grade school than when he was in high school. I do know that. When he was in the younger grades, his teachers made him do homework. I don't know what's got into high school teachers. I think they think they don't have control and can't make children do. You know? I've always backed the teachers. Whatever they said was what went at home.

Researcher: So, you see writing as an important part of education?

Parent: I don't write real good and I know that's a handicap. Let me tell you something. If children don't get all the education they need to get along in this world, they are going to be lost. Writing is very important.

Researcher: What part do you think television has played in influencing David and his studies?

Parent: He's not here much, working all the time. But when he was young and when he has a few minutes, on goes the TV. He would keep it on 24 hours a day if we'd let him. He used to do his homework with the television set blaring. I don't care much for it myself. I've got important things to do.

Researcher: What would you like to see David get out of college?

Parent: I think he'll do it. I want to see him learn all that he can so he can go and get the best job that he can so he won't have to scrape and save and barely get by from paycheck to paycheck. I see so many kids like that. Awful (shakes her head) way to live. I just hope he'll have enough sense to make it through so he can get the right kind of job so he can provide for his family.

Researcher: If you had it to do over again, what would you wish different for David's education?

Parent: I don't know. You can't make children learn. They have to want to and, for the most part, David's always wanted to learn. I probably wouldn't wish anything else for him. Maybe I'd wish that I'd finished high school so I maybe could help him more. He'll do all right. I won't worry about him.

Appendix J

Sample Memory Journal Entries

[NOTE: Entries are verbatim, as written by the participant, and obvious errors--e.g. writting, develope are not flagged with sic.]

Entries from Participant 1:

In the eleventh grade, I wrote the life of Francis Marion, the Swamp Fox. The main portion of the paper was about his life as a general, and his involvement in the American Revolution. The paper was about 3 pages typed. I thought it was a good paper but when I got the grade back, I knew better. I made a 70 on it and that's failing. No marks on it, just the grade.

In the tenth grade, I wrote a book report on Ole Yeller. I enjoyed reading the book and I guess the teacher did, too, because I got a 98 on it. It was about two pages long, was a pretty neat paper, I guess because I had someone write it for me.

One time in high school I got a D on a book report I wrote because the teacher said it was not neatly written.

Once I had to write an essay on what a Friend means to me. That was not really that hard for me. When I was little my father taught me the difference between a friend and someone that you just go to school with. In this paper I tried to point out the differences as my father did to me. I only got a B on the paper. I was not that disappointed considering I am not a good writer.

Entries from Participant 2:

My last year in high school, I wrote alot for my English teacher in literature. But, one time she let us write about what we wanted to. I wrote about Satanism. It was a very interesting subject, and I was interested in knowing more about it. I really enjoyed writing it. I was very happy when I received a B on the paper, because I am not a very good writer.

Once I wrote an essay for my teacher, Mr. Smith. I thought, with all my being, that this was my best paper ever. Of course it turned out to be an F. This is a set pattern, every time I think I have a really good or bad paper they turn out vis-versa. After this order, I try not to be to excited or to negative, just moderate, about my finished work. These days I do a little more proofreading. Thus, one day I'll be positive about my writing.

I used to have a class in the second grade, in this we where introduced to cursef. I hated it at first, but came to like it much more than print. Today it's more inconvient to print than to write in cursef.

In the first grade I always got caught for chewing gum. I would have to write, "I must not chew gum in class" 50 times. That didn't stop me from chewing gum though. It just made me against writing.

Entries from Participant 3:

When I was in third grade, I was assigned to write an exaggerated narrative paper. I had never written the best in the world, but I always did my best and got by. However, after writing our papers we all read them aloud. That day was the first and last day I was awarded for writing the best paper.

After a short summer, I returned to school and was required to write about what I had done on my summer vacation. It was one of the hardest things I had ever written on because we have to do them every year and I had done nothing but work all summer. However, all the other kids had been on wonderful exciting vacations everywhere. I knew of nothing to write on that paper. I tried and tried, but I just couldn't tell the truth. Therefore, I had to make up some trip I had taken in the summer which I had been been in my life. I knew nothing about the place I chose, and it was definitely one of the worse papers I have ever written.

In the seventh grade I used to write letters for this guy to give to his older girlfriend. He paid me to write wonderful love letters with nice handwriting. I wrote letters for him for almost a year. However, the truth came out, but the couple are still dating today.

I always hated getting in trouble at school. What happened was I would be at the wrong place at the wrong time. Therefore after doing something wrong, many times we were punished by writing a paper about what we had done wrong and why. The words just wouldn't come to me, and if any did it was only few. Kids don't know why they do things wrong most of the time, they just do them.

Entries from Participant 4:

The first five paragraph essay I ever wrote was in sixth grade. I never thought I would be able to do it. I remember working on that thing for about four hours before coming up with a very rough rough draft. It really didn't matter how many rough drafts I did because I always got graded down. My essays looked like a red coloring book when the teacher got through.

When I was in eighth grade pre-honors, we had to write our first research paper. My topic was on the life and works of Jack London. We started at the beginning of the year working slowly until the end of the year. We had to have notecards, ten footnotes, the paper itself, a bibliography, and an endnote bibliography. I never knew what I made on that paper because I never got it back.

Coming up through school, I had to watch many films. Most of the time we would have to write a one page report on the film. The bad thing about was they only wanted to see if we had stayed awake and watched it. We never saw those papers again.

One summer I spent the whole time helping my brother write book reports because he failed English and had to take it in summer school. I felt sorry for him having to spend his summer vacation reading, so I did almost every book report he had to do because I had read a lot of books in my past. With my help we survived a long summer of writing book reports. He passed the course even though we never saw any of the grades.

Entries from Participant 5:

I really don't have any recollection of writing when I was young. All I remember was being nervous because both of my parents were always drunk and anytime I tried to do homework there was a lot of fighting and yelling going on.

My writing memories come from the Adult Education class. Last year I, wrote a paper on going back to high school. I worked really hard on this paper knowing my Adult Education teacher was an English teacher. When I, asked my teacher how the paper was she told me it was an excellent paper. She asked to keep this paper. Maybe the reason my paper was so good was because it was a story about me.

When my older sister went away to college she use to write me often. I started writing her back, but after a few of my letters came back with the grammar corrected I quit writing her.

When I did write in school, until I quit, I use to make good grades so long as the writing was done in school. If I had to write anything at home I could more or less forget it. It was always a war zone. It's so different now even with my two children. My husband is a college graduate and he knows that I need the peace and quiet so he lets me have it.

Entries from Participant 6:

My alltime favorite paper was for the twelfth grade. I was given an assignment on the decline of patriotism. I, being very patriotic, wrote a truthful account of how communism has, bit, by bit, detereorated much of America's legal system. I explained how victims of accidents sue companies, that are often not at fault, owned by Americans. I pointed out that, foreign owned

BEST COPY AVAILABLE

companies very seldom if ever sued. I used these points to demonstrate how courts punish the innocent but do nothing to the guilty. The paper was taken up to be graded and was lost. Never again did I see that paper or a grade on it. It was almost as if the paper had been lost on purpose.

Often in life we develope aversions due to previous bad experiences. The one that most often comes to mind for me is the common research paper. It was my junior year and I was very active in church work. In fact I felt as if I was receiving a calling to the ministry. I couldn't wait to share my opinion and feelings with others. One day my English teacher announced the due date for a research paper. Immediately I knew my topic "Creation vs. Evolution." After many weeks of research I had compiled a good amount of material. Almost immediately I began the rough draft. It took me two weeks to finish. My teacher took it up and after glancing over it had an opinion. She expressed her concern over it's controverse nature and warned against attempting it in the future. After another two weeks of burning late night oil it was complete. The next day I proudly turned it in and waited impatiently for the results. They came one week later when she returned my masterpiece. Much to my dismay it looked as if good ink was spilled all over my papers turning them blood red. She claimed that I failed to prove my point. Even though my parents agreed with me there was nothing I could do. Until this day when I think of this I get sick in the stomach. So consequently I avoid the research paper.

As a child I enjoyed creative writtings. Often in elementary and middle school I would be instructed to write a dialogue for a play. Most often I wrote a comedy. These dialogues were never read in class but were liked by my piers. I often wondered if the teacher was jealous of my vivid imagination.

Throughout school I was often tested by writting. This was good except that the tests were timed. This to me was, and still is, an unfair rule. I've always enjoyed writting and believe it or not wine. Both are gifts from God. One time I had a 50 minute timed writing that I didn't finish. I received a 2.5 on a scale of 0-4. It are rules like these that give writting a bad name.

Appendix K

Sample High School Teacher/Researcher Interview

Researcher: We've talked about the purpose of my research and I'd like to thank you again for helping me. I'm going to ask you some questions about the students you teach, about their backgrounds, about their writing experiences. Before we get started, are there any questions?

Teacher: No. Let me say that I am delighted to assist in any way possible. I think there's one thing in our educational system that's missing and that is communication between the college community and the high school.

Researcher: How would you describe your high school setting, the social setting as well as the cultural setting?

Teacher: Well, I guess in order to describe the social and cultural setting, I need to explain a little about our area. We're in the country, see, even though we're only a few miles from the booming metropolis (laugh) of Myrtle Beach, the mentality here is still very much "country" (motion quotes with both hands). I've been teaching in this area, not in this high school, but this area for 20 years, and I think I know the place pretty well. First of all, I don't even think you can talk about a social setting without mentioning the church, uh, around which most of these people's lives revolve. Now, social to people in Myrtle Beach probably means the Dunes Club (a prestigious, private golf and country club), but out here, "social" means getting together at church. Now, that's for many, but not all. For the rest, maybe half, "social" means drinking beer or smoking dope down at the local bar and then driving around half drunk. That's the social setting, pure and simple. As far as culture, the majority of the people in the outlying areas are poor tobacco farmers, and I think the same is true for Georgetown and Williamsburg counties, too, and with the population out here being mostly black -- not the farmers but the farm laborers, well, I hope I've explained the social and cultural setting for the educational system for our children.

Researcher: What do most students do in English classes? Can you take me through, let's say, tenth through twelfth grades?

Teacher: Yes, I can. Well, most student play (laugh). I mean, if they had their way, they would. Our curriculum is county-wide. Most of the time, in Horry County, we try to do the same thing so the same is true for Myrtle Beach and Loris and Mullins (two small towns outside of Myrtle Beach, but located within Horry County). In the tenth grade, we try to expose students to a little business writing, as well as a little Shakespeare. We spend a good six weeks on that aspect of writing. In literature, students read Julius Caesar and learn a little bit about the research paper. We have to do a little of everything in the English classroom. You know, like have students act out parts in the play because we don't have a theatre class. We are sort of the "catch-all" for other areas, too. Now, in the eleventh grade, we try to expose students to literature, particularly American literature and the short story. Students also complete a research paper. In the twelfth grade, students, again, do another research paper and, this time, read a Shakespearean play like King Lear. We try to give all of our students a little sophisticated culture because we have so many who don't go on to college.

Researcher: Can you tell me a little bit about the writing program in your high school?

Teacher: (Puzzled look) Oh, you mean what students write about in English class? We don't have any separate composition classes except in the senior year.

Researcher: Yes, that's right.

Teacher: Each English teacher here has around 150 students and with a load like that, realistically, there's not too much writing that can get done. We teach the paragraph and the essay, however, in all of the grades.

Researcher: Do the teachers here have inservice meetings on composition? Does everybody teach the same way?

Teacher: No, we don't have meetings, but everybody is pretty much an advocate of the five-paragraph theme with the thesis and supporting details and a topic sentence for each paragraph. Now, I'd like to tell you that we get to grade a lot of essays and paragraphs but, the truth is, we don't get to.

__Researcher__: What do you mean by grading?

__Teacher__: Well, put a grade on them. Correct all of their spelling and punctuation mistakes and really do a good job of looking them over.